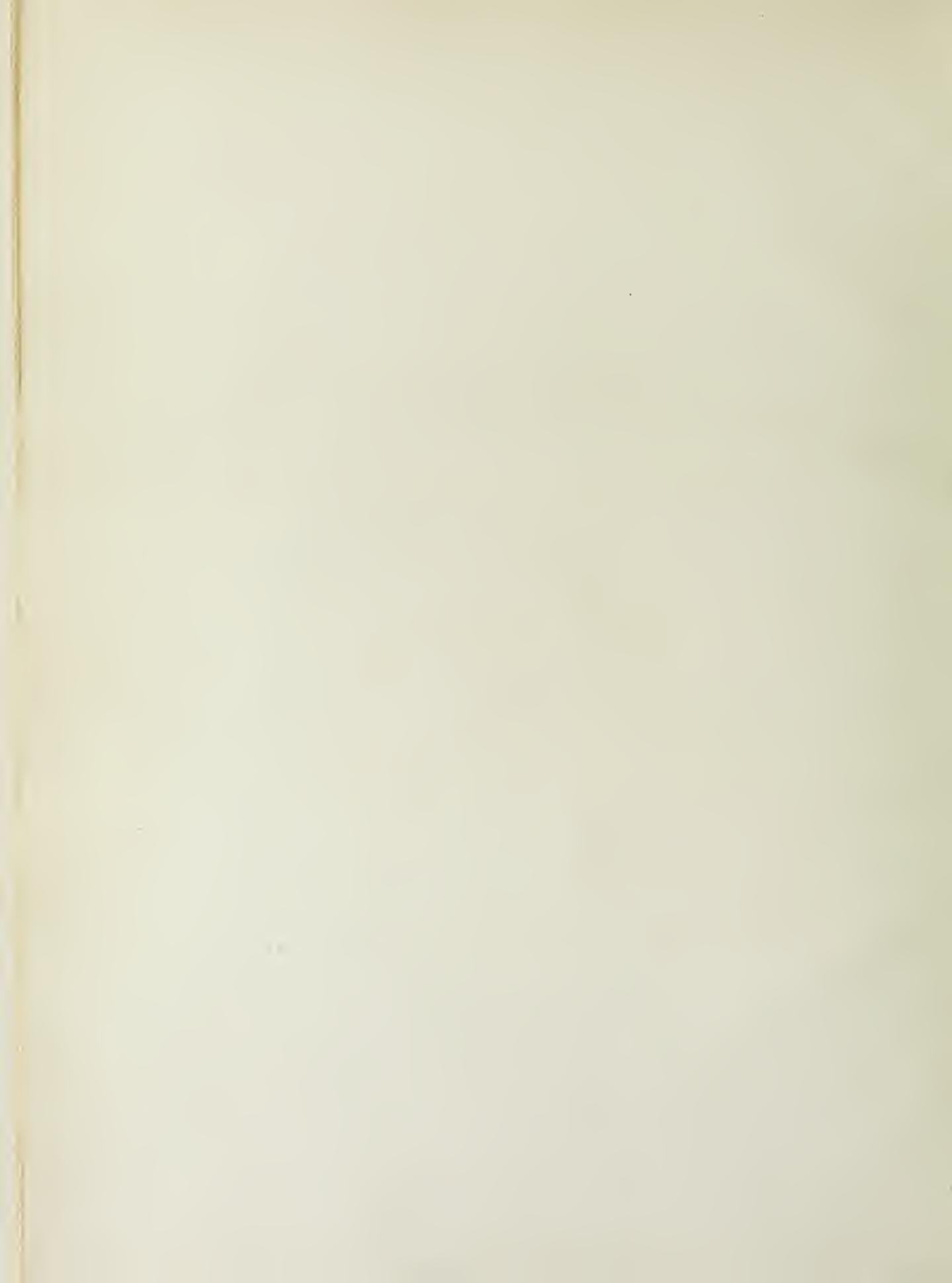


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A CATALOGUE,

&c. &c.





H. Hays sc.

*Cupid from a Print engraved by Leonido da Vinci
& presumed to be unique.*

A

CATALOGUE RAISONNÉ

OF

THE SELECT

COLLECTION OF ENGRAVINGS

OF

AN AMATEUR.



LONDON:

—
MDCCCLXVIII.

1828

PREFACE.

IT has been too much the custom in this country, to consider engraving more with reference to its mechanical utility, than with regard to its higher qualities ; as it has been chiefly encouraged in the decoration of books, and the illustration of scientific and mechanical treatises. By those, however, who have taken an interest in its progress and perfection, its importance as a rich intellectual gratification, must be fully estimated ; since it enables us to form an intimate acquaintance with the noblest works of art, through the medium of their translation by the graver ; and to possess ourselves of the productions of those eminent masters who have exercised the etching needle as well as the pencil : all to be effected within the compass of means which would be exhausted by the purchase of a very few paintings of value.

Of a *Collection of Prints*, in the more enlightened meaning of the term, no opinion can be formed from the specimens of common occurrence. The scarcity of the genuine productions of the celebrated and meritorious engravers of all times, and the still

greater rarity of even moderately good impressions of them, may serve to account for the difficulty of appreciating the merits of the great masters who have practised this admirable art.

The collection, which it is here intended to describe, has been formed with considerable care, during a series of years, by opportunities of acquisition which are never again likely to occur; as it is generally understood, that on the continent little remains to be explored, where treasures of the art were known or are supposed to exist. Most of these treasures are now beyond reach: many of them in Public Museums, and in the cabinets of princes, inaccessible to the most sanguine and persevering collector.

In forming the series of specimens which is the subject of these pages, three objects have been kept in view: a limited illustration of the *History of Engraving*, from the practice of the art of working in *Niello* in the *15th century*, and the discovery of taking impressions on paper, to the present period: an assemblage of the best works of the most important masters, to effect that illustration; and their acquisition in the most perfect state of impression and preservation.

It is conceived that these objects have been accomplished; as fortunately in the productions of the early artists, as in those of more recent, and of modern date. In collections, however, upon a similar principle, the choice of masters, and the preference of their works, cannot of course, be subjects of general agreement.

An admirer of the art of engraving, wishes to leave some testimony of the pleasure he has derived from his pursuit as the collector and possessor of these specimens; and he could not, therefore, deny himself the additional amusement of describing them; of prefixing a short biography of each master where it was practicable; and of adding such anecdotes of the prints collected, as seemed to him to be interesting.



INTRODUCTION.



N almost all the histories of *the Art of Engraving on Copper*, much notice has been usually taken of *Wood Engraving* as its natural and immediate precursor; particularly that species used in the decoration of works produced before the invention of moveable types; which containing text illustrated with figures engraved on the same wooden blocks, are commonly called “*Block Books*.” Of these, a most satisfactory account will be found in “*Heinecken’s Idée générale*;” *Jansen’s Essai sur l’origine de la Gravure*;” and “*Ottley’s Inquiry into the origin and early History of Engraving*.” It has been judged interesting, for this reason, to preface this *Collection* by the introduction of a very singular, and it is believed also unique specimen of *block printing with fixed type*, and likewise of a specimen of one of those wood-cuts, engraved and afterwards coloured, to supply the devotional uses of those whose circumstances precluded them from the purchase of paintings.

The first is a sheet 16 inches in height, by 11 inches in width, surrounded by a double border, the inner of which is filled up with diagonal lines.

The title is in the centre at top, and runs thus:—

“*Incipiunt temptationes demonis temptantis hominem
de septem || peccatis mortalibus et corum ramis.
Et statim sequitur defensio boni || angelii custodis
hominis contra haec sacram scripturam allegantis.*

On the left stands the *Devil* with horns, wings, a tail, long flap ears, and legs ending in large claws; holding in his right hand instruments of torture, and turned towards the *man* who stands with his back to the demon, and is in the *habit of a monk*; between them are these words, “*Diabolus temptans dicit.*” On the right is an *angel* flying, in the attitude of suggesting to the

man the words of defence, and between is this sentence; “*Angelus defendens contra dicit.*” Then follow the *seven deadly sins*, ranged under the demon, with *seven branches of temptation applying to each*, and against every branch a text of *scripture* in opposition to it, as the defence uttered by the angel, with a reference to the chapter and verse.

The whole block is rudely and irregularly cut, and the impression from it printed with ink of a grey tint, apparently by the effort of imperfect and unequal pressure.

MR. OTTLEY, in page 754 of his Observations on the Art of Engraving on Wood, has the following passage:—

“ The style of art which was practised by the most ancient engravers on “ wood, was extremely simple. The designs from which they worked, were “ little more than outlines; the engraved blocks furnished the lineaments of “ the figures, and the illuminist supplied the rest. By degrees, a few light “ hatchings were introduced, thinly scattered upon the folds of the draperies “ and other parts of the figures; and occasionally, where the opening of a “ door, or a window, or the mouth of a cavern, was to be expressed, the “ block was left untouched, that it might print black in such places, and “ thereby diminish the task of the colorist. It was soon discovered, that “ with a little labour of the wood-engraver, much more might be done in “ this way. It was easy to represent the figure of *Lucifer* with its appro- “ priate blackness, and at the same time, to express the internal markings of “ his body and limbs, by means of thin white lines hollowed out in the block. “ The ornamental borders which often surrounded the devotional cuts of “ those times, were rendered more attractive to the eye by the opposition of “ broad white and black lines, and sometimes intermediate spaces of greater “ extent were enlivened by large white dots, cut out (or perhaps punched) “ at equal distances in the block, or decorated with sprigs of foliage or small “ flowers, relieved by a similar process upon a black ground. Gradations of “ shadow next began to be attempted in the figures and other parts of wood “ engravings by means of white dots, differing from each other in their mag- “ mitude and proximity, according to the degree of darkness required.

“ This mode of finishing engraving in wood, appears to have been prac- “ tised at *Mentz*, amongst other places, at an early period of the invention “ of typography, and was afterwards occasionally resorted to by the wood- “ engravers of other countries.”

The print about to be described, is a specimen of the style of wood-engraving thus noticed by *MR. OTTLEY*, and the foregoing passage is extracted in support of the opinion of the possessor of the print in question, who considers it to be without doubt a wood-cut. Two similar specimens, and a

duplicate of one of them, were found in the covers of the *Mazarine Bible* belonging to *Mr. Nicoz*, and lately sold by auction by *Mr. Evans*: these specimens were sold at the same time, and were considered by some as impressions from metal plates. Were the fact thus, the early history of engraving on copper or other metals, with a view to taking impressions on paper, would receive new light and an earlier æra; but a close and candid examination of the prints in question, will, it is conceived, produce an opposite conviction.

The Apparition of our Saviour to St. Gregory.

On the left of the print, the pope with his tiara on his head, is kneeling on a pavement ornamented with fleurs de lis; his hands are raised in the attitude of devotion, before an open book placed on an altar. To the right is another person also kneeling, whose head is covered with a calotte, and who holds an open book in both hands. In the middle, above the altar, the figure of the *Saviour* is seen, half length, on a cloth extended by two angels. All the lighter parts of this print are worked with slender and distant cross hatchings. At the bottom is an inscription indicating the subject, in white letters on a black ground.

This engraving, which is slightly illuminated, is one of those devotional prints which have been found pasted in the covers of books of the fifteenth century, in the old conventional libraries of *Germany*. See “*Heinecken's Idée générale*, pp. 250, 251:” height 10 in.; width 7 in.

This impression, which is from the *Storck* collection, is mentioned by *Zani* in his “*Enciclopedia Metodica*,” Part II. Vol. VIII. p. 14.



EARLY

ITALIAN SCHOOL



EARLY ITALIAN SCHOOL.

WORKS OF NIELLO ON SILVER.



THE art of engraving ornaments and figures on plates of metal, is of the highest antiquity, having been practised by the *Egyptians*, *Greeks*, and *Romans*. At a much later period, this art gave rise to works of *Niello*, which are engravings on plates of silver, or other metal, the hollows of which, formed by the instrument tracing the design, were afterwards filled with a black composition, called in *Italy* "*Niello*," derived from the Latin word "*Nigellum*." This composition was a mixture of melted silver, copper, lead, sulphur, and borax. When the plates were thus

filled, the niello which protruded beyond the surface was polished off, leaving only the incrusted composition in the traces ; so that the smooth plates exhibited every stroke of the design however delicate, and the niello became so firmly fixed, that it has been found impossible effectually to remove it from the plates, by the most powerful and ingenious methods.

The period of the invention of this art is not known. It was, however, in use in *France*, in the early part of the seventh century, and continued to be practised with various success, until it attained perfection at *Florence*, in the fifteenth, in the decoration of the vessels and ornaments of the church, of cups, boxes, hilts of swords, knife handles, and female trinkets.

The chief artists who worked in Niello in the fifteenth century at *Florence*, were *Matteo Dei*, *Antonio del Pollajuolo*, and *Maso* or *Tommaso Finiguerra*, celebrated all three, but the last more particularly, for the workmanship of *Paxes* or plates with scriptural ornaments, tendered to the devotees at the altar, to kiss.*

There is reason to believe, according to *Bartsch*,† that the art of working in *Niello* was also practised at the same time in *Germany*, although of this there is no certain trace ; but judging from the prints of the meritorious artist, called the “*Master of 1466*,” he thinks that the *Germans* must have been well acquainted with it, as the productions of the engraver alluded to evince an intimate knowledge of goldsmiths’ work. An elaborate essay on works of *Niello*, has been very recently published at Paris, by M. Duchesne, to which he has added an ample Catalogue raisonné of 428 *Nielli* on silver, and impressions of *Nielli* on sulphur and paper.—A portion of those here described, are to be found in M. Duchesne’s work ; and his numbers are therefore referred to at the end of this Catalogue.

The following are specimens of *Niello* on silver :—

1. A circular plate representing the *virgin surrounded by angels appearing to a saint or father of the church*, who is seated on the right of the subject, with an open book, about to write, and who is devoutly regarding the heavenly vision.—Behind the seat of the saint appear the head and part of the body of a young man.

2. A similar plate, representing the archangels *Michael*, *Raphael*, and *Gabriel*, whole length figures, standing.

Each of these subjects is $1\frac{3}{4}$ inches in diameter, and both are inclosed in

* One of the most important of these *Paxes* by *Finiguerra*, was executed for the Church of *St. John at Florence*, where it now is. An equally important one by the same artist is in the possession of *Mr. Samuel Woodburn*.

† See “*Peintre Graveur*,” vol. xiii.

the same circular brass frame. No impressions of them on sulphur or on paper appear to be known. They are from the Collection of *Sir Mark Sykes*.

3. A plate representing *the penitence of Saint Jerome in the desert*, who is kneeling in front of a rocky cavern, on the right of the subject, baring his bosom with the left hand, and preparing to wound himself with a stone, which he holds in the right: his head is surrounded by a solid nimbus: close to the *Saint* is a lioness drinking at a small stream.

On the left is another *Saint*, or probably the same, clothed in a monastic habit, seated, and reading in a large book, which he holds with both hands: near him are a lion couchant and a cardinal's hat.

Above this groupe, is a rock, on which is planted a crucifix, and through an aperture in the rock, is seen the head of a man.

The distance is all rocky ground, interspersed with a few trees, and surmounted by monastic and other edifices; and at the upper extremity of the subject, on the right, is the sun darting his beams on the buildings.

The animals, the trees, the buildings, and the nimbus round the *Saint's* head, are gilt.

This *niello*, hitherto undescribed, and which is of a truly chaste and beautiful design, and of exquisite workmanship, is probably the performance of *Francesco Francia*.*—Height $3\frac{1}{4}$ inches, width $2\frac{1}{4}$ inches.

4.—5. Two very small circular plates, representing in half length figures, the one, *Christ on the Cross*, the other, the *Virgin and Child*.

These two specimens are of very inferior workmanship, and are inclosed in the same brass frame.—Diameter $\frac{3}{4}$ of an inch.

IMPRESSIONS ON SULPHUR FROM WORKS OF NIELLO.

Finiguerra, to whom we owe the discovery of taking impressions from engraved plates, had no doubt perfected many such plates before any other ideas occurred to him and his contemporaries, than those which they had adopted from their predecessors, of filling them with *niello*.

It would appear, however, that the artists of that period, occasionally desired to preserve memorials of those important and elaborate nielli, which they had probably executed for opulent patrons. In order so to do, we are told, that previously to filling their engravings with the composition before mentioned, they impressed them upon a paste made of exceedingly fine earth, which, of course, produced a reverse of the subject. Upon this mould of earth they then poured *liquid sulphur*, and thus formed a perfect model of

* See *VASARI*, vol. I. pa. 481, for an account of this artist's reputation as an engraver in *niello*.

their work in the original direction: they afterwards introduced into the lines of the work on the sulphur, a black tint with smoke, or some kind of ink or water color, which produced on the surface, all the delicate appearance of the original plate, when subsequently filled with *niello*. The difficulty of accomplishing this, by the process detailed, and with so peculiar a material as *sulphur*, in the exquisite and perfect manner in which it is done, must have been immense.

These *sulphurs*, almost all of which have been lost, were held in the highest estimation, and appear to have been richly gilt and inclosed in shrines as objects of reverence.*

The four following are in perfect preservation:—

6. JESUS CHRIST WASHING THE FEET OF HIS DISCIPLES.

This work is of the most chaste design and delicate execution, surrounded by a small border, and arched within at the top: it is attributed to *Finiguerra*.

7. THE LAST SUPPER OF OUR LORD.

The subject is surrounded by a border, but not arched within as the last. It is a performance of great taste and delicacy, and is also attributed to *Finiguerra*.

8. THE CRUCIFIXION OF OUR LORD.

On each side of the cross is an angel. The *Magdalen* extends her arms to receive the *Virgin*, who appears on the point of fainting in those of *St. John*. On the cross is the inscription “*INRI*.” To the left of the subject a pennon attached to the point of a lance bears the letters “*SPQR*;” and to the right, on a banner, is a scorpion. This piece, which has a black ground, is inferior both in design and execution to the last, and is evidently by a different hand.

9. THE BODY OF OUR LORD BEWAILED BY THE MARIES.

In the distance is the city of *Jerusalem*. This piece has also a black ground; it is without a border, and is nearly of the same execution as the Crucifixion.

These four sulphurs, each of which is $2\frac{3}{8}$ inches high by $\frac{3}{4}$ inches wide, were formerly part of a *shrine* in the *Camaldolite* Convent near

* Two impressions in *sulphur* of the *Pax* mentioned in the note in page 8, exist: one is in the cabinet of the *Duke of Buckingham*, the other in the collection of *Count Durazzo*.

Florence, and are those spoken of by *Lanzi* in the last edition of his “*Storia Pittorica della Italia.*” Edit. 1809. vol 1. pa. 90. They are enclosed in a wooden frame of four compartments, and from the traces which still remain, seem to have been richly gilt and ornamented. They are from the collection of *Sir Mark Sykes*, and were formerly in that of *Sig. Storck* of *Milan*. The plates from which these sulphurs were taken, do not appear to exist, nor is an impression on paper from either of them known.

IMPRESSIONS ON PAPER FROM WORKS OF *NIELLO*.

To *Finiguerra*, as before observed, we are indebted for the discovery of the art of taking impressions on paper from engraved plates.

He had the good fortune to make this discovery about the year 1452, at *Florence*, his native city. The manner in which it is said to have taken place, and the interesting details of the almost romantic production of the first print, have not reached us. The earliest efforts upon which we are enabled to pronounce, though of course very incompletely printed, are nevertheless beautiful performances. Of these essays, so highly interesting to the lovers of art, the rarity is extreme, as is that of impressions from all works of *nieto* by the artists of the period. Probably one or two only of each were taken as memorials, and without a view to publication in the first instance, as we infer from the reversed inscriptions.

Afterwards, when the importance of the discovery began to be appreciated, it is apparent, that plates executed in the same style as those intended to be filled with *nieto*, were printed for publication; and *Finiguerra* and his contemporaries, became expert to a surprising degree, in the art of taking such impressions.

Among the following specimens, several, it will be seen, were impressions taken from plates afterwards filled with *nieto*, as they contain reversed inscriptions; many of the others were probably of a similar description, and a portion has been printed with an express intention of being published, as in the instance of those by *Pellegrini da Cesena*.

SPECIMENS BY ARTISTS WHOSE NAMES ARE UNKNOWN.

10. HERCULES RENDING THE NEMEAN LION.

He is turned towards the left, and on a scroll above his head is written, in letters reversed, the word “*ERCVLE.*” At the top are two holes for fixing the plate.

11—12. THE TRIUMPH OF JULIUS CÆSAR.

This subject is in two pieces, which were engraved for the handle of a knife. On one, are *Roman* senators, followed by an army; on the other, *Cæsar* in a triumphal car, drawn by two elephants; over his head is a scroll, on which is inscribed in reversed letters the word “*SEZARO.*”

13. ARION.

He is represented with his violin in the left hand, and his bow in the other, riding on a dolphin and directing his course to the left: in the distance is a city built on high rocks.

Another impression is in the *Royal Library at Paris*, but the plate and sulphur are not known; there is a slight variation in the two impressions, which Duchesne has noticed.

14. THE STORY OF JUDITH AND HOLOFERNES.

This is an impression taken from a plate of irregular form, intended for one side of a knife handle: It is a composition of numerous figures, and its companion is in the possession of Mr. Ottley.

15. JUSTICE.

She is seated on the back of a lion, with the scales in her right hand, and in her left a sword: This piece is an impression from a circular plate.

16. A FEMALE SEATED ON THE GROUND. (probably SAPPHO.)

She is turned towards the right, and is playing on the lyre: This is also from a circular plate.

Of the three preceding nielli no other impressions are known.

17. BUSTS OF A MALE AND A FEMALE WARRIOR.

They are placed opposite to each other in niches. The man is armed with a cuirass, and a helmet ornamented with three faces. The bust of the female is clothed only with a loose drapery, but on her head is a helmet surmounted by the figure of a winged genie holding a cornucopia: This impression is printed in blue ink.

Impressions of the same niello are in the *Royal Library at Paris*, the collection of the *Marquis Malaspina*, and in the *Durazzo* cabinet. *Bartsch*, in describing the Copy, (VOL. XIII. pa. 58,) notices the right hand bust as that of a man, and *Duchesne* so describes it.

18. GROTESQUE AND ARABESQUE ORNAMENTS.

At the top are two figures of *Sphynx*, back to back, with a cornucopia on the head of each. Two satyrs are in similar positions. On a small tablet are represented two ships, and from the tablet two chimerical figures are suspended by the hands: Above is a medallion representing the figure of a man feeding *Pegasus*.

Another impression was in the collection of *M. Durand*.

19. A NAKED FEMALE, WITH LONG HAIR, SEATED.

She is perhaps intended to represent *Venus*, and is turned towards the left. Upon her head are the wings of *Mercury*, and she rests her left hand on the caduceus: An impression is in the possession of *Mr. Binda*.

20. A TRITON CARRYING OFF A NYMPH.

He is swimming towards the right: This niello is much like the work of *Pellegrini*.

21. THE HEAD OF THE YOUNGER CYRUS BROUGHT IN A BASIN OF BLOOD
TO HIS BROTHER ARTAXERXES :

The subject is a composition of six figures. Upon the throne of Artaxerxes, on the right, is inscribed the word “*cirro*.”

22. MERCURY.

He appears in the act of running towards the left: a flowing drapery hangs from both arms; with the right hand he holds the caduceus, and expands the drapery with his left. An impression was in the collection of Sir M. Sykes.

23. AN UNKNOWN SUBJECT.

On the left of this piece, which is a composition of seven figures, a Roman Emperor or Magistrate is represented, seated on a throne, and addressing an old man, who with a lifted sword, seems prepared to cut off the head of a young female kneeling before him. To the right are two soldiers, one of whom bears a standard, on which is inscribed “*DECRETO*.”

Of the three preceding nielli, Nos. 20, 21, and 23, no other impressions are known.

24. AN OLD MAN KNEELING AT HIS DEVOTIONS.

He is turned towards the left.—Above is a large wreath or garland, supported by a naked man and an angel: through the garland is seen the upper

part of a female figure, blowing two trumpets, and on the left is another female with a book in her right hand ; an open book also lies on the ground : Another impression is in the *Royal Library at Paris*.

The foregoing nielli are described in *M. Duchesne's Catalogue*.

SPECIMENS WHICH HAVE NOT BEEN HITHERTO DESCRIBED.

25. JUDITH.

She is standing turned to the right, holding the head of *Holofernes* in her right hand, and the sword in her left, which is raised. Height $1\frac{1}{4}$ inch, width $\frac{3}{4}$ of an inch.

26. MERCURY.

He is turned towards the left. With his right hand he holds the caduceus, and with the left a cornucopia : He is naked, except his sandals and a light drapery thrown over his left arm. Height $1\frac{3}{4}$ inches, width $\frac{5}{8}$ of an ineh.

27. VULCAN.

He is seated on a bank to the right, and is in the act of striking, with the uplifted hammer, a thunderbolt which lies on the anvil. From a tree to the left hangs a shIELD, a sword, and other armour, and near the anvil is a cuirass. Height $1\frac{5}{8}$ inch, width $\frac{7}{8}$ of an ineh.

28. A FEMALE FIGURE (probably DIANA.)

She is seen in front, standing and looking upwards, with her left hand extended, while in her right she holds a shield, and a long arrow or javelin. Height $1\frac{1}{2}$ ineh, width $\frac{3}{4}$ of an ineh.

29. A FEMALE FIGURE REPRESENTING PRUDENCE.

She is clothed in a high dress, and is turned towards the right. In her left hand she holds a mirror, into which she is looking, and in her right hand is a serpent : This piece is an upright oval. Extreme height 1 inch, extreme width $\frac{7}{8}$ of an ineh.

30. PERSEUS AND ANDROMEDA.

Andromeda is seated on a rock to the right, her hands tied behind her, which *Perseus*, with wings, just returned from the conquest of the *Gorgons*, appears to be unbinding. In the back-ground is the monster on the sea, coming to devour *Andromeda*. *M. Duchesne* calls this subject *Psyche*. Height $1\frac{3}{8}$ ineh, width $\frac{7}{8}$ of an ineh.

A niello of the same composition, marked with the letter P, was in the *Sykes Collection*. *Mr. Binda* also possesses one of a similar subject, and treated in the same manner; but all are by different hands, and the specimen here described is greatly superior in workmanship to the others.

31. TWO NAKED WARRIORS.

A vase is held up between them, which each supports with his right hand, while the shield of each resting on the ground is held with the left. The figure on the right has a slight drapery or mantle thrown over his shoulders, and some ornament on his head. Height $1\frac{1}{2}$ inch, width $\frac{7}{8}$ of an inch.

32. A WOMAN AND A BOY.

They are walking towards the right. The female wears a high dress and a close cap, and holds up her robe in front with her left hand, while with her right she conducts the boy, who wears a sort of vest, and carries a cornucopia. Height $1\frac{1}{2}$ inch, width $\frac{7}{8}$ of an inch.

33. A WARRIOR.

He is dressed in a close habit, ornamented in the front, with a kind of chevron, and carries a large shield. He has a small round hat on, over a full head of hair, and wears boots. He is turned towards the right, but looks to the left, and is in the act of drawing his sword: on each side is a rock. Height $1\frac{3}{4}$ inch, width $\frac{7}{8}$ of an inch.

34. TWO DANCING CUPIDS.

They face each other, and have on caps, like the puddings formerly worn by infants learning to walk. Height $1\frac{3}{4}$ inch, width $\frac{7}{8}$ of an inch.

35. PORTRAIT OF A WARRIOR.

He is turned to the right, and wears a richly ornamented helmet, pointed at the top, and with a dragon crest. His beard is pointed, and his dress is a robe open at the bosom, shewing an embroidered vest. Height $1\frac{1}{2}$ inch, width $\frac{7}{8}$ of an inch.

36. PORTRAIT OF A YOUNG MAN OF QUALITY.

He is looking towards the right, and wears a round cap, turned up partially behind, over very long hair. A close dress comes up to his throat, and his arms are crossed over his breast, under a mantle, from which his left hand is seen. Height $1\frac{1}{4}$ inch, width $\frac{3}{4}$ of an inch.

37. PORTRAIT OF A YOUNG FEMALE.

She is turned to the right. Her hair is dressed in three circular divisions, and she wears a rich necklace, and a close dress. This niello is much ornamented with flowers and foliage on each side. Height $1\frac{3}{8}$ inch, width $\frac{3}{4}$ of an inch.

Each of these nielli has two holes for fixing the plate, either in a white or black space, chiefly in the midst of scroll-work.

38. A COMBAT OF NINE MEN.

Two of each party are on horseback. Those on the right are apparently *Roman* warriors. The foremost of them is bareheaded, and holds a sceptre in his right hand; another carries a banner, and a third a pennon, inscribed “*SPQR*” in reversed letters.

The hostile party, two in front on foot, and as many on horseback following, armed with lances, are attacking the *Romans*, two of whom are beaten down and defeated.

This piece appears to be a rather modern impression of a very early performance. In the centre, near the top, is the mark of the hole through which the plate was fastened. Width $5\frac{1}{8}$ inches, height $2\frac{7}{8}$ inches.

 SPECIMENS BY PELLEGRINI DA CESENA.*

P. ~ O > P > D > C > .

39. THE RESURRECTION OF OUR LORD

The sun and moon are seen at the feet of the *Saviour*, and on each side is an angel in the attitude of adoration. In the foreground are three soldiers sleeping, while at a distance is a crowd of persons flying in terror towards the city of *Jerusalem*. At the bottom, outside the border which incloses the subject, is the name of the artist, thus written: “*DE OPVS PEREGRINI. CE^s.*” Of this print *Zani*, (*Enciclopedia Metodica*, part II. vol. IX. pa. 87.) mentions

* The name of this artist was unknown to *Bartsch* and *Ottley*, who have described some pieces by him under the above monograms: *Vide Bartsch*, vol. xiii. pa. 207. *Ottley*, pa. 568. To *M. Duchesne* the discovery of his name is due: (“*Essai sur les Nièlles*,” page 68, &c.)

a first impression with the inscription “*OPVS PEREGRINO*”* only, but does not state where he saw it. The second he describes as being in the *Durazzo* collection, with three other *nielli* by the same artist, though it is not mentioned by *Bartsch* among the copies of the *nielli* in that cabinet.

Another impression is in the *Royal Library at Paris*, in a finished state as to the back ground, which is not so much worked upon in the one just described, but the inscription is the same in both. The present specimen is from the collections of *Storck* and *Sir Mark Sykes*.

40. ARABESQUE ORNAMENTS.

Two winged horses are placed back to back, and beneath them are two children, each holding in one hand a shield, and in the other a tablet containing the representation of a face: another tablet is suspended on each side, bearing the letters *S C*. At the bottom are two flying horses, and between them a shield with the monogram *P*.

An impression of this *niello* is in the *Royal Library at Paris*; one also was in the collection of *Sir M. Sykes*, but the impression just described is not mentioned by *M. Duchesne*.

41. A FEMALE REPRESENTING PRIDE.

She is seated in a landscape, upon a dragon, and is seen nearly in front: in her left hand is a mirror, and in the right a cornucopia. In the back-ground are four tall trees, and the top is indented. At the bottom is the mark *P* in a narrow margin, and below this, as well as round the subject, is a line. Height $2\frac{1}{8}$ inches, width $1\frac{5}{8}$ of an inch.

This *niello* has not been hitherto described.

* The existence of a first impression such as *Zani* describes, seems to be confirmed by the observation, that the words “*OPVS PEREGRINI*” are in the centre of the plate, and the words “*DE CES*” are not at the distances in which they would have been placed, had they been originally inscribed with the rest: The latter word is by this means unnecessarily cramped and abbreviated. This would be a further proof also in support of *M. Duchesne*’s construction of our artist’s four initial letters, and would be a reason for the erroneous position of the *Latin* words which they signify.

By *Zani* this artist is considered, from the inscription on this print, to be a native of *Cesena*, a city of *Romagna*, not very distant from *Bologna*, but nearer to *Ravenna*. *Ottley* describes him, (“*Introduction to Fac-simile Specimens of Early Masters*,” *pa. 6 of the Catalogue*), as of *Cesio*, in *Feltrino*. *Cesio* it is submitted, is less likely to have given birth to this ingenious man than *Cesena*, which is nearer to two cities, both of them remarkable at that period for the engravers they had produced.

ENGRAVERS OF THE EARLY ITALIAN SCHOOL.

MASO OR TOMMASO FINIGUERRA,

to whom we are so greatly indebted, was a goldsmith, and was born at *Florence*. He was an excellent draftsman, and in addition to superior execution of important works in basso-relievo, surpassed all his contemporaries as an engraver in *niello*. The period of his birth is not exactly known, but according to *Zani's* account, he was born about 1418, and died about 1460. He is believed to have been a disciple of *Massaccio*. A *Pax* of the *Assumption*, executed by him in silver about 1452, is still preserved in the church of *St. Giovanni* at *Florence*, of which two existing sulphurs are mentioned in page 10. From one of these it is conjectured that *Finiguerra* took an impression on paper, perhaps that now in the *Royal Library* at *Paris*, and thus produced the *FIRST PRINT*. The late *Sir Mark Sykes* possessed also an impression on paper from another *Pax*, which was first discovered by *Mr. Ottley*, and purchased by *Mr. S. Woodburn*, at the sale of *Sir Mark's* collection in 1824. *Mons. Durand*, of *Paris*, likewise possessed an impression of a *Pax* by *Finiguerra*, which has passed into the collection of *Prince Charles*.

From the account given by *Zani*, it appears, that *Finiguerra* soon afterwards profited by this discovery, so as to engrave plates intended for publication, as the specimen about to be described, in all probability was not filled with *niello*, if we may judge from the impressions existing, which are more numerous than those of other nielli.

42. THE ADORATION OF THE MAGI.

A composition of more than forty figures. In the foreground, the *Virgin* is seated near the stable with the infant *Jesus* on her lap, who is extending

his hands towards a vase presented to him by one of the kings kneeling. On the roof of the stable are three angels, playing on musical instruments. Near the stable, *St. Joseph*, wrapped in a mantle, is leaning on his staff. The second of the *Magi* is on horseback to the left, with a page and two of his suite. Near the middle ground appears the third of the *Magi* also on horseback, bearing a vase: he is preceded by three men, and followed by two pages, behind one of whom is a monkey. Towards the centre of the print, a young man of quality, on foot, with a large hat and feather, and holding his horse's bridle, is conversing with an angel whose hands are crossed on his breast. In the distance on the right, is a rock, on which a shepherd is seated, surrounded by his flock, and playing on the bagpipe. Behind, in all directions, are persons on horseback, and with loaded camels. Beyond these, is the city of *Bethlehem*, surrounded by ramparts, and to the right are several small hills, each surmounted by a tower: the star appears in the sky.

The heads of the *Virgin*, *St. Joseph*, and the angels are encircled with solid nimbi, similar to those in the *Pax* of *St. Giovanni*, at *Florence*. The workmanship of every part is delicate, and the impression is in the most perfect state of preservation. The subject is inclosed in a border, indented at the top and on the sides, and in the margin are numerous small trials of the graver in minute faces, eyes, noses, &c. From the circumstance of the angels playing on the instruments of music with their left hands, the original plate was probably a work of niello, though as before noticed it was perhaps never filled with the composition: it appears to have been fixed in a frame, through fifteen small holes in the indents.

This impression is described and eulogized by *Zani* "Materiali, &c." pa. 48, and in the note pa. 124. Height to the margin of the plate, $4\frac{3}{4}$ inches, width $4\frac{1}{4}$ inches.

Since this reference was made to *Zani's* "Materiali," I have perused his more detailed account of the present specimen in his "Enciclopedia Metodica," Part 2, vol. 5, pa. 153, &c. where, after mentioning the print as being in the *Martelli* collection, he states as follows:—

"I saw it (an impression) afterwards in *Rome*, at *Sig. Concole's*, picture and "print dealer, who called it the work of *Martin Rota*, and who asked me no "more than a sequin for it, having marked on the back of this print "Martin "Rota I Zecchino." I wished to treat for it at once, and might have had it "for less than that price, but being struck with surprise, I told the dealer "candidly that I did not think it by *Rota*, but certainly much more an- "cient, and that I believed it rather to be by *Finiguerra*. This immediately "gave rise to his withholding it from me, first with an excuse that he wished

“ to keep it himself, and then that he had promised it to somebody else. I “ found that I had neglected the advice of the poet *Gasparo Visconti*, in one “ of his sonnets, ‘ *Tal qual la sorte torla bisogna*,’ and I had almost similar “ reason to grieve.

“ I am comforted, however, to learn that this identical impression has “ reached the hands of the illustrious *Sig. Seratti*, who furnished me with a “ *fac simile* drawing for my own own use.”

Zani adds, that he had since compared this with the *Coronation or Assumption of the Virgin* in the *Royal Collection at Paris*, and thought, after a scrupulous examination, that it was not the work of *Finiguerra* himself, but of a contemporary or scholar.

It is also mentioned in *Lanzi's "Storia Pittorica,"* Tom 1., pa. 92, and in pa. 100, note (C); in *Ottley's "Enquiry,"* pa. 315, and in his “ *Introduction to fac simile specimens.*” *Duchesne* considers it to be the work of *Finiguerra*.

Six or seven other impressions on paper are known. One is in the *Royal Library* at Paris; another in the collection of the *Duke of Buckingham*; a third is in that of *Mr. Ottley*, and the fourth, which belonged to *Sig. Martelli*, of *Florence*, as noticed by *Zani*, is now in the possession of *Mr. Vendramini*.

BACCIO BALDINI

was a goldsmith, and was born at *Florence* between the years 1460 and 1480. According to *Vasari*, this artist was the first engraver who succeeded *Finiguerra*. Being, it is said, a very indifferent draftsman, he was indebted to *Sandro Botticelli* for the designs from which he engraved his prints. His execution is dry, but neat and delicate. It is impossible, however, with certainty to assign any particular pieces to him individually, as neither he nor *Botticelli* marked their engravings with names, monograms, or any sign of distinction, so that it is very dubious which of the subjects designed by *Botticelli* were engraved by him, or which by *Baldini*.

“ Among the first uses, says *Mr. Ottley*, (Enquiry, pa. 361) to which the “ new art of calcography appears to have been applied, was that of making “ almanacks.” He then proceeds to quote the set of engravings described by *Strutt*, which are in the *British Museum*, part of the collection of *Dr. Monro*, which he considers to be certainly of the *Florentine School*, and most probably by *Baldini*. These engravings consist of the seven *Planets*, and a

frontispiece by way of almanack, which, from the directions there contained to find *Easter* from the year 1465 to the year 1517 inclusive, must, *Mr. Strutt* conjectures, have been executed as early as 1464; as from the continued regularity of dates, there could not be any mistake in the first. *Mr. Ottley* remarks, that the impressions in the *Museum* appear to have been retouched. After repeating *Strutt's* full description of them, he adds, that this series, admitting the above argument as to their date to be conclusive, as appears to have been universally allowed, is decisive evidence of the early establishment of Calcography at *Florence*, where, without doubt, these prints were executed.

Mr. Ottley next notices two other prints of the planets belonging to a set of larger dimensions, "somewhat still more ancient," one in the collection of *Mr. Lloyd*, the other in that of *Mr. Douce*, in which the general subjects represented are much the same as in the corresponding pieces of his first described set, but the arrangement of the groups is varied; and he observes, in a note to this passage, that the subjects introduced in the *planets* engraved in the 15th and 16th centuries in *Italy* and *Germany*, were conventional; and that, though varied in the arrangement of the compositions, the general occupations of the chief groups were strictly adhered to.

Mr. Ottley describes minutely the two planets *Mars** and *Luna*, of this larger set, and gives a copy of the chariot of *Luna*—see pages 368 to 371. He infers their greater antiquity from the ruder orthography of the inscriptions, and the almost invariable occurrence of the letter S in a reversed direction; an error to which an engraver chiefly accustomed in the early part of his life, to engrave inscriptions on plate, would for a long time be liable. *Mr. Ottley* thinks they bear a strong resemblance in manner to the prints in the *Monte Santo di Dio*; but to these, from the less frequent occurrence of the letter S reversed in the latter, they would of course be prior. The set of *Planets* about to be described, is that to which the two prints just mentioned belong, and which are questionless more ancient than those in the *British Museum*. They are all first impressions, though printed when the plates had been much used, and are in perfect preservation. As two only were known to the author of the valuable "*Enquiry*," and no one of the set has been described by any other writer,† their peculiarities are here detailed, with their differences from those in the *British Museum*, which have so deeply engaged the interest and attention of *Strutt*, *Jansen*, and *Ottley*.

* The impression of the *Planet Mars*, noticed as then belonging to *Mr. Lloyd*, has been lately added to the set here described, and from its prior state forms a most interesting duplicate.—It occurs in page 25.

† The same set is said to be in the *Royal Collection at Paris*, but wholly retouched. As both are without the Almanack, it probably did not form a part of this set.

43. VENUS.

The *Goddess* appears in the clouds, riding in her chariot towards the left of the print, drawn by doves. In the front stands *Cupid*, who has just discharged an arrow at one of the lovers on the right. On the opposite side is a battlemented building, with a gate and a balcony over it. In the balcony are three ladies dropping flowers on the group below, while another lady on a rampart beyond, is holding a wreath, to which a lover is extending his hands. Over the gate is written “*OMNIA VINCIT AMOR.*” In each corner to the right and left is a pair of lovers seated; a lady, standing near them, is placing a wreath on the head of a cavalier, beside whom are two others, one playing on the guitar. In the middle is a couple dancing to the sound of the tambourine, played by a female on the right. Behind these is a large table, with part of a banquet, and further in the back ground a covered bath, where three persons are bathing. On the chariot wheels are the *Bull* and the *Balance*, inscribed “*TORO*” and “*BILANCE*,” the signs of the zodiac under this planet’s influence. At the bottom of this, and the six other plates, is an inscription of ten lines, importing the qualities of the planet represented. The following portion is given as a specimen of the whole, and the termination of each line is marked to shew the singular division of the words:—

*VENERE ESEGNO FEMININO POSTO NEL TERZO CIELO EFREDDO EVMIDA
TENPERATA LAQV || ALE AVESTI PROPIETA AMA BELLV VESTIMENTI ORNATI
DORO EDARGENTO E CHANZONE EG || A'DII E GVCHI ET E LASCIVA EA DOLCE
PARLARE E BELLA NEGLIOCHI E NELLA FRONTI EDICORPO LEGGI || ERI PIENA
DI CARNE EDIMEZANA STVRA, &c.*

Throughout this, and the remainder of the inscription, the letter *s* is reversed, and the letter *q* is formed by turning the letter *p*.

The dimensions of each print are 12 inches in height, and 8½ inches in width.

Differences in the print of the same planet at the British Museum:—

As a preliminary observation, it should be remarked, that the planets themselves in all these copies or imitations are placed in the same direction as in the larger prints, that is, looking towards the left, although the subjects are in almost every case reversed.

In consequence of this, *Cupid* here appears to shoot at the ladies in the balcony. The *Bull*’s head on the chariot is reversed, and the word “*Bilance*” is wanting. Instead of the battlemented building, is one with a pent-house roof; and two figures only are dropping flowers instead of three. There is no inscription over the gate. The front only of the bath is seen, with two persons

bathing, instead of three. On the left, instead of the two lovers, is a lady seated, playing on the tambourine. The dress of the dancing female too is wholly different, and the table is scarcely seen.

In the inscription for *posto* we read *posta*; for *efreddo*, *fredda*; for *proprieta*, *proprietà*; for *guchi*, *guochi*; &c.

44. JUPITER.

He is riding on the clouds in his chariot, drawn by two eagles, dressed in a robe, and with a cap on his head, and a sceptre in his left hand. *Ganimede* is kneeling before him, with a basin in one hand and a vase in the other. On the wheels of the chariot are the signs *Sagittarius* and *Pisces*; a scroll under the former is without inscription: that under the latter bears the word “*PISCE*.” In the distance is a mountainous landscape, with figures on horseback and on foot, hunting and hawking. A young man of quality, with a falcon, is particularly remarkable. On the right, immediately opposite, under a large rock, is a man holding in two dogs, and to his left is a dwarf with another dog. In the foreground, to the right, is an arbour, in which are seated *Dante*, *Petrarch*, and *Boccacio*; and to the left, at the side of the arbour, is a king or emperor on his throne, to whom five persons, three of them kneeling, are doing homage. The inscription commences thus:—

*GIOVE EPIANETA MASCULINO POSTO NEL SESTO CIELO CALDO E UMIDO
TENPERATO DI NATURA DARIA DOLCIE SANGUIGNO SPERANTE ALLENGNO, &c.*

Differences in the print of this planet at the British Museum:—

The throne and dress of *Jupiter* are different. The word “*Zagitarie*,” which in the print above described is wanting under the sign, here appears. The arbour is totally different, and the group doing homage consists of only four persons: instead of the large rock in the background, is a town or city on a hill.

In the inscription the word *umido* is written *humido*, for *temperato* we read *temperato*, for *dolcie*, *dolce*, for *allengno*, *allegno*, &c.

45. SOL.

He is represented, splendidly armed, with a crown upon his head, and seated in his chariot, drawn by four horses: upon the chariot-wheel is the zodiacal sign of the lion, inscribed “*LEO*.” In the background is a castle upon a hill, and some figures are seen shooting at a mark with cross-bows; near them are three pilgrims at a splendid shrine of the virgin, over which is written “*AVE REGINA*.” Several persons are engaged in pitching stones, in

mock fights and wrestling; near one of these, a dwarf is standing, with a sword under his arm. In the front, an emperor is seated on a throne surmounted by cupids, before whom three tumblers are exhibiting their feats of activity. Close by the emperor are three attendants, richly dressed; on the thigh of the one on the left of the throne, are the words "*DROIT MANT.*" The inscription under the print begins:—

SOLE E PIANETA MASCVLINO POSTO NEL QVARTO CIELO CALDO E SECHO INFOCATO CHOLERICO DI COLORE DORO CVPIDO DI REGNARE DISIDEROSO, &c.

Differences in the print of this planet at the British Museum:—

The name of the planet is written above, which in this plate of the larger set is wanting. The chariot is different: and instead of the three men praying at the shrine, are two figures kneeling at the foot of a crucifix on a rock. The king wears a crown instead of a regal cap; has two attendants only instead of three; and the cupids over the throne, which is altogether different, are wanting. The word *disideroso* is written *diseroso*.

46. MARS.

He is seated in his chariot, drawn by two horses, and represented completely armed, with wings upon his head, and a sword in his right hand: upon the wheels of the chariot, are the *Ram* and the *Scorpion*, and under them are written the words "*ARIETE*" and "*ISCARPOINE*." At a small distance is a castle, before which peasants are fighting with the military, and a man is represented ringing the alarm bell; while outside the walls a soldier is leaning on his shield. To the left are hay ricks and a farm house. A party of soldiers is seen falling upon the peasants, seizing their women, and driving off their cattle. From the left a troop of knights, in armour, is arriving: below these, on the right, are two frightened children. The inscription begins thus:—

MARTE E SEGNO MASCVLINO POSTO NEL QUINTO CIELO MOLTO CALDO FOCOSO EA QVESTI PROPRIETA DAMARE MILITIA BATTAGLIE ET UCCISIONE MALIGNO DICORDINATO, &c.

Differences in the print of the same planet in the British Museum:—

The car of the god is in the greater part white, instead of being richly worked, and the castle is totally different; there is a less number of armed knights; the figure resting on his shield is wanting, and there is neither the farm-house, nor the party of men near it, and only one frightened child.

The word *quinto* is abbreviated thus, *qto.*, which led to *Strutt's* error, in calling it *quarto*. In almost every case the letter S is placed in the ordinary direction, while in the larger print it is invariably reversed.

47. A DUPLICATE IMPRESSION OF THE PLANET MARS,

being that noticed by *Ottley* as then in *Mr. Lloyd's* collection: It shews the state of the plate before the shadows were worn away.

48. SATURN.

He is seated in his chariot, drawn by two dragons, and in his right hand he holds a scythe: upon the chariot wheels are the signs of the *Goat* and the *Waterbearer*, inscribed “*CAPICORNO*” and “*AQVARIO*.” The distant landscape consists of mountains crowned with castles; and a figure is seen hanging from a gallows, on the top of which is a cross. Nearer, is a man ploughing with two oxen, while three men and a woman are threshing corn in an open field, and a man is turning the corn with a fork. To the left is a monastery, at the door of which a monk is seated, who, as well as several others nearer the spectator, is at work. Two of these monks are making baskets, and a third is chopping wood on a block. Near them is a man cutting down a tree on the bank of a river, on the opposite shore of which is a party of men—the first of them holding a brush and a long broom, the second a bucket on a pole, and the third a long ladle. In the foreground to the left is a prison, and before it a man seated, with his legs and arms in the stocks; just beyond are several figures, and among them a woman with a child: Close in the left corner, are three other figures, a cripple, a woman, and a monk with a kettle of soup. In the middle of the print is a man with a long stick in one hand, and a basket in the other, and to the right are men killing hogs, one of which is hanging on a tree. The inscription begins as follows:—

*SATVRNO E PIANETA MASCVLINO POSTO NE SETTIMO CIELO FREDDO E SECHO
MA ACCIDENTALMENTE VMIDO DI NATVRA DI TERRA MANICONICO DI NATVRA DI
PIONbo, &c.*

Differences in the print of this planet in the British Museum:—

The word “*CAPICORNO*,” under the wheel of the chariot, is properly spelt “*CAPRICORNO*;” the car is different, but the man ploughing, is turned to the left, as in the larger print. Only three persons are threshing, and there is no forker: The woman with the child is wanting; but one beggar appears with the monk in the left corner; the convent is different, and instead of three monks at work, there is only one.

In the inscription, instead of “*DI NATVRA DI PIONbo*,” we read “*DI COLORE
DI PIONBO*,” &c.

49. MERCURY.

He is seated in a chariot, holding the caduceus, and drawn by two hawks ; on the wheels of the chariot are the signs “*VIRGO*” and “*SAGITTARIUS*,” but the scrolls underneath are without the names. The inside of a city is represented, with the view of a street ; and in the front, to the left, is a large building, which an artist is apparently decorating in fresco, while another is grinding colours on a stone. Below is a goldsmith’s shop, with three persons behind the counter ; one of whom, in a cap, is examining a niello, or even possibly a print or a copper plate, through a glass : a man in the street is handing a vase to one of the shopmen. Nearer to the left corner, is a bust on a Corinthian capital. In the centre, are four philosophers, one holding a celestial sphere ; and below there is seen a table with provisions, at which are seated a youth of quality, and a sturdy peasant or beggar in conversation. In a building to the right, is a musician playing on an organ to two persons, while the instrument is supplied with wind from a common bellows, blown by an old man. Below this group are two men of science reading, amidst a file of books, while a third is regulating a clock. The inscription begins :

*MERCVRIO E PIANETO MASCHVLINO POSTO NEL SECONDO CIELO ET SECHO MA
PERCHE LA SVA SICITA E MOZTO PASSIVA LVI E FREDDO, &c.*

Differences in the print of this planet in the British Museum :—

The signs under the chariot, instead of “*VIRGO*” and “*SAGITTARIUS*,” are “*VIRGO*” and “*GEMINI*,” and bear those names. The architecture is all different. There are no listeners to the organ player. At the table, which is not all seen, are two totally different figures, and the back ground is wholly unlike. In the goldsmith’s shop, are only two persons instead of three, and no man looking at a niello or plate.

In the inscription, the word “*PIANETO*” is written “*PIANETA*,”—“*MASCHV-
LINO*,” “*MASCVLINO*,” &c.

50. LUNA.

She is seated in her chariot, drawn by two females, holding a bow in her left hand, and an arrow in her right : upon the wheel of the chariot is the sign of the *Crab*. The distance represents a mountainous country, with a castle and a town. To the right, on the bank of a river, are fowlers setting their nets, three of whom are concealed in an arbour. Two figures are fishing from a boat, while others are swimming near, and there are two men with bows, one of whom is shooting. Near these, eight persons at a table are looking at the feats of a juggler in a fool’s dress, with an ape at his feet. In the foreground to the right, is a water mill, part of the wheel of which ap-

pears: There is a bridge over the river, with a sun dial in the centre. Upon the bridge are a man on horseback, and an ass fallen under his load, while two men are striving to raise him. Below the bridge, naked figures are in the water, fishing with nets; and from a pier of the bridge one is angling with a line. Quite in the corner, to the right, the miller is tying a sack; and near him is a naked man plunging into the river. On the opposite bank, an old man, richly dressed, is holding a fish.

The inscription begins:—

*LA LVNA E PIANETA FEMININO POSTO NE PRIMO CIELO FREDA HE VMIDA ET
FLEMATICHA MEZANA TRALMONDO SVPERIORE ET LO INFERIORE AMA LA
GEOMETRIA, &c.*

Differences in the print of this planet in the British Museum:—

Underneath the sign of the zodiac, is written its name “*CANCER.*” Instead of two men with bows, only one appears; and one person only in the arbour instead of three. There are only six spectators round the juggler, and but one man to raise the fallen ass. On the shore is a person with a cap fishing. There are but two men with nets, and the sun dial and the figure holding the fish are wanting.

In the inscription we read, instead of “*NE*”—“*NEL*;” instead of “*HE VMIDA*”—“*E VMIDA*;” the word “*ET*,” before “*FLEMATICHA*,” is omitted; and the word “*TRALMONDO*,” is written “*TRA EL MONDO*,” &c.

The copies or imitations in the *British Museum*, for such they may be called, however interesting, must be deemed by every practised eye as deficient in drawing, when compared with the originals here described. These last are, in almost all respects, truly graceful and expressive designs, and display everywhere *Italian* taste. In the others it will be particularly remarked, in addition to their inferiority, that the artist has materially abridged the number of figures in the groups, to save his labour.

The order of these planets should probably have been thus:—*Luna, Mercurio, Venere, Sole, Marte, Giove, Saturno*; but they are described in the succession adopted by *Strutt*.

The following very curious engraving, is conformable in its execution to the productions of that artist, who engraved the celebrated and beautiful pack of cards called “*Il giuocco di Tarrocci.*” It is here introduced as likewise a probable work of *Baldini*, and it is the more interesting, as it bears a conspicuous mark, which, though hitherto without an explanation, and

perhaps not now capable of any, is intended, we may presume, to designate the name of the artist.

51. THE DEATH OF ORPHEUS.

Orpheus is seen in the middle of the subject, naked, except his mantle, and supporting himself on his right hand, with one knee on the ground. His left hand, which holds the mantle, is raised to his head in the attitude of defence against two nymphs, who are in the act of beating him to death with large clubs, while he appears to supplicate one of them to spare him. This nymph is seen from behind, but the other in front; and both are clothed in graceful drapery. To the left, is a child running away frightened. Behind the child is a great tree with a single stem, which reaches to the top of the print. In the background, are two high and steep rocks, one of which is surmounted by a fortified city and a large tower. The lyre, or rather the guitar, of *Orpheus*, is on the ground before him; and over his head is the following flourish or cypher:—



This interesting print, which is most delicately executed, well printed and perfectly preserved, is considered to be unique. (See *Ottley's "Enquiry,"* pages 403 and 404, where it is described.) Width $8\frac{1}{2}$ inches, height $5\frac{3}{4}$ inches. It originally belonged to the *Riccardi* family, and afterwards to *Mr. Lloyd* and *Sir Mark Sykes*.

SANDRO OR ALESSANDRO FILEPEPI, CALLED SANDRO BOTTICELLI.

This artist was born at *Florence* in 1437, and died in 1515. His family name was *Filepepi*, but he took that of a goldsmith named *Botticelli*, to whom his father had apprenticed him, and was afterwards known by the name of *Sandro Botticelli*. Not having any taste for his business, he quitted it to apply to painting under *Fillipo Lippi*, and became an excellent designer and painter. *Vasari* relates, that being of a literary turn, he wrote a commentary on a portion of *Dante*; designed the "*Inferno*," and engraved it, ("*lo mise in stampa*,") about which he spent much time, neglected his painting, and brought his affairs into disorder. *Vasari* adds, that he engraved many of his

designs, but that the engravings were badly executed. His best production, according to that author, is "*The triumph of Fra. Girolamo Savonarola di Ferrara*," of whose sect he was a great partisan. No print by *Botticelli*, answering to this title, has been hitherto discovered, and it is generally supposed, that the piece afterwards described in this catalogue as "*The Preaching of Fra. Marco da Monte Sta. Maria in Gallo*," is the print in question. *Baldinucci* (vol. 4, p. 64,) states, that the engravings of *Botticelli* were suppressed, on account of the superior excellence to which the art attained soon after his works had appeared: a very singular circumstance. It would be difficult, if not perhaps impossible, correctly to decide, whether *Botticelli* engraved in conjunction with *Baldini*, or if the former executed plates alone: in the latter case, on account of their suppression, their number must be very limited. *Ottley* inclines to the notion that a few engravings are certainly the work of *Botticelli*, that he executed others jointly with *Baldini*, and that the latter also engraved alone.

52. THE ADORATION OF THE MAGI;

A composition of more than sixty figures. To the right the *Virgin* is seated near the stable, on a basket reversed, holding on her lap the infant *Jesus*, to whom one of the *Magi* has presented a vase, and appears to be kissing the foot of the infant. Behind him are the two other *Magi* kneeling; the one an old, the other a young man: the hats of the *Magi*, encircled with crowns, are held by their servants. Behind these, and extending entirely to the left of the print, is an immense concourse of people on horseback and on foot; and in the foreground are two leopards, four dogs in couples, and another leopard muzzled: two of the dogs are drinking. At the right hand corner *St. Joseph* is seated, his head reclining on his left hand, which rests upon his knee. The distance is composed of mountains, and a few leafless trees, except in the right corner at top, where the towers of a city appear. The heads of the *Virgin*, of *St. Joseph*, and the *infant*, are surrounded with solid nimbi. This interesting print appears to be an early impression from the plate, printed with ink of a grey tint; and the plate itself seems, from some traces of buildings in the sky, to have had another subject begun upon it. It is not described either by *Bartsch* or *Ottley*, and is probably the only impression known. It formed part of the collection of the *Count de Fries*, although not included in the sale of his prints, which took place at Amsterdam. Width 15 inches, height $10\frac{1}{2}$ inches.

The following is *Zani's* account of this extraordinary engraving, from which additional interest arises, on considering the *Magi* to be portraits of three celebrated personages.

“ I experience the greatest vexation, in not being able to state where I have seen this precious engraving ; but it has wholly escaped my memory. I can only affirm, that I must have met with it either in *Germany* or in *Italy*, once only : certainly not in *France*.

“ I flatter myself that I am not deceived, while entitling this master an “ *anonymous artist of the Florentine school*,” in considering myself as having well grounded motives for attributing this production (the invention, however, especially,) to *Sandro Botticelli*.

“ *Vasari*, in his life of this artist, gives us to understand that he (*Botticelli*) painted a small picture with figures three quarters of a cubit each in length, which was placed in the *Church of Sta. Maria Novella*, between the two doors of the principal front, near the entrance, in the centre of the left side, representing the *Adoration of the Magi*; in which much affectionate propriety was expressed in the figure of the old man, who is kissing the foot of the *Saviour*, overcome with tenderness; well denoting that he has at length attained the object of his very tedious journey.”

“ The figure of this king, is the portrait of *Cosimo de Medici the elder* ; and of all which now exist, is the most lively and natural. The second king is *Giuliano de Medici*, the father of *Clement the VIIth*. He appears intently and devoutly rendering mental homage to the child, and tendering his gift; and the third king, who is kneeling, and seems, while adoring, to give thanks and confess the true *Messiah*, is *Giovanni*, the son of *Cosimo*.”

He then proceeds to praise the picture :—

“ *Vasari*’s description of the three kings, and that given by me of the print, agree so well, that I am obliged, if I may so say, to believe that the print is an exact copy of the picture. I ought, however, in truth to observe, that at the time when the print was before me, I had no motive for thinking so ; but on meeting with the foregoing description, the identity of posture of the first king in both pieces, immediately struck me.

“ The amateur who has the good fortune to possess this very rare print, can examine it scrupulously with the description of the picture. The painting is no longer in the church. Whether what I have here hazarded be true or not, there will always be found amateurs to whom the description of prints, according to the method I have pursued, will be more useful than the mere indication of their titles. As to the engraving of the piece in question, I am more inclined to attribute it to *Baldini* than *Botticelli*.”—*Zani Encyclopedia Metodica, Part II. Vol. v. pa. 155, &c.*

Since introducing the above remarks of *Zani*, I find that *Mr. Ottley*, in his “ *Enquiry*,” vol. I. pa. 407, has translated the same passage from *Vasari*,

relative to the picture of *Botticelli*; and, in a note, states the picture itself to be then (1816) in his own possession. The existence of this engraving, however, was unknown to him.

53. THE PREACHING OF FRA. MARCO DA MONTE SANTA MARIA IN GALLO.

Fra. Marco was a brother of the order of the *Minor Franciscans*, of the *Monastery of Sta. Maria in Gallo*, a village near *Ancona*. He is represented preaching from a pulpit, placed near the left of the print at the bottom. His numerous congregation, some standing, some sitting on benches and chairs, occupy the extent of the subject. Above, in the middle, is the mount or bank of charity, instituted by *Fra. Marco*, and represented by a large pile or money, near which priests are distributing alms to the poor. Towards the background, the seven works of mercy are represented in as many different houses; four of which are on the left, and the three others on the right. In the front of the houses on the same side, *St. Gregory* is seen in a chapel, to whom our *Saviour* is appearing during the celebration of Mass. In the distance, is a part of the globe of the earth, surmounted by a dome of stars; above which, in the midst of the heavens, are *Christ* and the *Virgin*, seated on each side of the celestial glory, which is represented by a circle of white, surrounded by two rows of cherubim: The heavens are filled with saints and angels. To the left, at the bottom, in an impression described by *Bartsch*, vol. xiii. page 89, is an inscription beginning “*SEPTEM MISERICORDIÆ*,” and ending, “*PM. LUCI REDDITA, 1632*;” but this inscription in the impression now describing, is wanting.

Bartsch considers this to be a *copy only* of a print of the 15th century. There seems, however, little or no doubt that it is the original, not published till 1632. See *Ottley's “Enquiry,”* vol. i. pa. 425 to 428. The wood cut there mentioned, as being in a tract of the year 1494, and partly copied from *Botticelli's* engraving, seems to confirm the assertion.

The impression now describing, is the one alluded to in *Mr. Ottley's* account, and in which the inscription is erased, but it is not altogether certain that it ever contained this inscription; as the part where it should have occurred, has been supplied, and a perfect impression in the *Royal Library at Paris*, although differing in no other respect, is without the inscription.

ANTONIO DEL POLLAIUOLO.

This artist was born in *Florence* in the year 1426, of very low parentage. He was placed by his father with *Bartoluccio Ghiberti*, a goldsmith of great reputation; and becoming, under his instruction, a very skilful artist, he was employed, about 1450, by *Lorenzo Ghiberti*, who was then executing the bronze gates for the *Baptistry* of *Florence*, to assist him in that great work, which he did with success; and was soon after considered a consummate artist. *Vasari* informs us, that “he did some stories in competition with *Maso Finiguerra*; in which he equalled him in diligence, and surpassed him in design.” *Antonio* executed for the *Consoli dell'arte Mercatante*, two bassi rilievi, representing the supper of *Herod*, and the dancing of the daughter of *Herodias*, which are among his chefs d’œuvre, and several *Paxes* for the church at *St. Giovanni* at *Florence*. He quitted this profession, however, in order to attach himself to painting, in which he became eminent. He is considered to have understood the anatomy of the human figure better than any preceding artist.

On the death of *Sixtus the IVth*, in 1483, he was invited to *Rome* by *Innocent the VIIth*, his successor; and he there executed in metal, the monument of the latter pontiff, and of his predecessor. It is by some considered not altogether certain that *Pollaiuolo* engraved the print here described, and that the inscription, would perhaps only mean to intimate that he was the designer of the subject; but the better opinion is otherwise.

Antonio, and his brother *Pietro*, an ingenious artist, died shortly after each other at *Rome*, in the year 1498.

54. A BATTLE OF NAKED FIGURES.

This print represents ten naked men, from nine to eleven inches in height, armed with various offensive weapons, and fighting in a wood. In the centre of the piece, two warriors, each of them having hold of a chain with the left hand, are combating with sabres. The background represents a forest, and on one of the trees is a tablet with this inscription, “*OPVS POLLAIOLI FLORENTINI.*” This print, which *Mr. Ottley* thinks was engraved between 1460 and 1470, is no doubt the same eulogized by *Vasari*. *Bartsch*, vol. xiii. page 202—*Ottley*, 445.

GHERARDO.

Mr. Ottley, in his “*Enquiry*,” page 427, seems much inclined to the opinion, that the following print is the production of the above-mentioned artist, who was a contemporary of *Dom. Ghirlaundo*, a painter in miniature. *Vasari* states, that *Gherardo* engraved a crucifixion after *Martin Schongauer*; and as the print about to be described, seems in its execution to be an imitation of the *German* mechanism of engraving, *Mr. Ottley* thinks himself borne out in his conjecture by *Vasari*’s account of a similar performance of *Gherardo*; but with great submission to *Mr. Ottley*, there are strong evidences in it of the work of *Robetta*.

55. THE DEATH OF VIRGINIA.

In the middle of the subject, *Virginius*, in armour, and wearing a helmet with wings, is about to plunge his poinard into the bosom of his daughter. Both these figures are seen in front view. Behind *Virginia*, on the left, is another female in profile, who is endeavouring to arrest the stroke of the dagger. On the right, is the Consul *Appius*, wearing a crown of laurel, and standing in the midst of a group of men, whose gestures are expressive of terror and astonishment. On the left, in the background, are three soldiers, two of them armed with spears; and on the same side, in the foreground, is a child who holds a torch, talking to another astride on a stick, with a toy windmill in his left hand. The background represents a rocky landscape, with a few leafless trees. *Bartsch* describes this print among the anonymous engravings of the *Italian School*. Vol. xiii. pa. 108, No. 5.

ROBETTA.

Of this artist no other account can be given, than the information of *Vasari*, that he was a goldsmith, and one of the members of the society of artists called “*La Compagnia del Paiuolo*,” founded by *Gio. Francesco Rustichi*, who met alternately at supper at each other’s houses.

That *Robetta* was a man of considerable talents, will appear from his works. *Mr. Ottley*, with justice, in which he is supported also by *Huber*,

places the performances of this artist at the latter part of the 15th century, in contradiction to the opinion unaccountably formed by *Bartsch*, that his works belong to the early part of the 16th.

56. THE ADORATION OF THE MAGI.

This is one of the most capital of *Robetta's* productions, and has the name of the artist at full length at the bottom of the print. *Bartsch*, Vol. xiii. No. 6. *Ottley*, 464. *Zani. E.M. Part II. Vol. v. pa. 207.*

The original plate, *Zani* tells us, was purchased by *Sig. Carlo del Maino* in 1806, who informed him that the subject of *Adam and Eve*, by the same master, was engraved on the back of it.

57. CERES AND TWO INFANT SATYRS.

The head of the *Goddess* is encircled by a garland of corn. In her hand is a thyrsis ending in a vase filled with fruit and grain. She is carrying one infant satyr, and the other is close beside her: the distance is a landscape, in which are seen two satyrs playing. This perhaps is the most elegant of *Robetta's* performances. *Bartsch* had not seen it, but describes it on a friend's authority. No. 16. *Ottley*, 467.

58. A VENUS WITH CUPIDS.

Towards the middle of the piece, appears a leafless tree, with a tablet suspended to it, on which the traces of the name of *Robetta* are perceptible, though covered with hatchings. *Bartsch*, No. 18. *Ottley*, 468.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED
WITH THE INITIALS

PP.

This artist, whose name is totally unknown, was by *Lanzi* considered to be *Pietro Perugino*. He thought at least that *Perugino* was the designer of a print which he has described, and of some others noticed by *Bartsch*, bearing the above mark: but in the second edition of his work in 1809, he has, it appears, omitted the passage altogether, as not considering his opinion sufficiently well founded. *Bartsch* seems very doubtful whether the prints which he has attributed to this artist, and marked with the letters *PP.* are

all by the same hand. *Ottley* considers, that between two of them there is no resemblance whatever, and that the marks also are dissimilar. The print which is next described, is a performance of great spirit, delicacy, and talent, and is evidently the work of a master of no common genius.

59. A LION HUNT. ♦

This subject is composed of numerous and minute figures, among which a young prince is seen hunting a lion. This prince is on horseback, surrounded by a dozen cavaliers, and attended by four huntsmen. The letters *PP* reversed, with a flourish, giving them something the appearance of *RR*, are in the middle of the print at the bottom. This very interesting and beautiful performance, which has much the appearance of an etching, is full of action and variety, and had not been seen by *Mr. Ottley* when he published his "*Enquiry*." It is however described by *Bartsch*, Vol. *xiii*. *pa. 356*.

Of this print *Mr. Woodburn* has a copy, formerly in the collection of the *Count de Fries*: it is in a reverse direction, and very indifferently executed. Another impression of the same copy is in the *Royal Library at Paris*, but the original is not in the collection there.

ANDREA MANTEGNA.



HIS great artist was a native of *Padua*, and was born in 1431. His instructor was *Francesco Squarcione*, under whom he made rapid progress; for it appears, that when only seventeen, he painted the chief altar piece in the church of *Sta. Sofia*, in *Padua*, a performance highly praised by *Vasari*. He married the daughter of *Jacopo Bellini*, a *Venetian* painter of eminence; by which connection he excited the enmity of *Squarcione*. *Mantegna* was at length taken into the service of the Marquis *Ludovico Gonzaga*, at *Mantua*, where he executed in distemper his celebrated "*Triumphs of Julius Cæsar*," now in the *Palace of Hampton Court*. This work procured him such extraordinary reputation, that he was in consequence invited by *Pope Innocent the VIIIth* to *Rome*, where he painted a chapel for that pontiff. This work being finished, he returned in 1490 to *Mantua*, and died there in 1506.

Bartsch and *Ottley* differ as to that portion of the fourteenth century in which *Mantegna* engraved his beautiful prints; and it would seem, on considering the statements of these writers, that the date assigned to them by *Bartsch* is too recent.

60. THE FLAGELLATION OF CHRIST.

This subject is represented as taking place on a pavement, and the engraving appears to be unfinished. *Bartsch*, Vol. xiii. pa. 227. No. 1. *Ottley*, pa. 495.

61. THE ENTOMBMENT OF OUR LORD.

On the left, under a background of rocks, is a cavern, in front of which is seen our Lord's body, in the act of being deposited in a stone sepulchre, bewailed by two of the *Maries*.

In the foreground, the mother of the Saviour, swooning, is supported by *Mary Magdalen* and another female. Near this group stands *St. John*, further on the right, *St. Longinus*, and, on the same side, in the distance, is seen Mount Calvary, with the three crosses. This print is the one which *Bartsch* considers to be a copy by *Gio. Ant. da Brescia*, from a similar print by *Mantegna*. *Zani* is of a contrary opinion, considering *Bartsch*'s original to be the copy, and with far more justice. *Ottley* thinks *both* the work of *Mantegna*; but from a want of comparison, was induced, in consequence of prior recollection, to give a preference to that which *Bartsch* terms the original. There is reason to hope that he would have decided otherwise, had he compared the impression here described, with one of the other print.

The variations in the subject are slight: in *Bartsch*'s original the cross has not any inscription, and the birds, which are four in number in the print just described, are in that but three. It is a capital performance of the artist's early time. *Bartsch*, Vol. xiii. pa. 228, No. 2. *Ottley*, pa. 497. *Zani* E.M. part 2, Vol. ix. pa. 35.

GIROLAMO MOCETTO.

HER^O M.

Mocetto was one of the early scholars of *Giovanni Bellini*, and flourished during the last thirty years of the 15th century. This we learn from *Vasari*; but no other particulars of his life are known.

62. THE MADONNA AND CHILD.

The *Virgin*, with the infant *Jesus* in her lap, is seated on an arched throne. On the right of the subject, *St. John the Baptist* is standing, and on the left another saint; but there is nothing to distinguish the latter. This piece is not mentioned by *Bartsch*. The mark reversed is in the centre, at the bottom. *Ottley*, 514.—Impression, before the introduction of a figure of the *Magdalen* near *St. John*, and of a male and a female figure beyond the other saint.

63. WARRIORS ON FOOT AND ON HORSEBACK.

Some of these are engaged in combat: to the left is a soldier carrying a dying man: to the right are two persons loading a mule; and on the same side, near the margin, is an unfinished figure, chiefly in outline. Near the middle of the print, at the bottom, is the artist's name, written thus: "MOCETUS." Width 14 $\frac{5}{8}$ inches, height 10 $\frac{3}{4}$.

This print, which was unknown to *Bartsch* and *Ottley*, is the companion to the print described by *Bartsch*, under No. 8, of *Mocetto's* works, (*Peintre Graveur*, Vol. xiii. pa. 221,) and of another in the *Royal Collection at Paris*, also unknown to those writers. These three prints, the composition of which is a battle, were intended to be joined together, the one here described in detail, forming the right hand portion ; the print noticed by *Bartsch* is the middle, and bears the word "*HIERONIMUS*," the baptismal name of the artist ; while the one in the present catalogue, it will be seen, has the word "*MOCETUS*" only.

An impression of this portion was in the collection of *M. Durand*. One is also described in the *Silvestre Catalogue*, pa. 181, Art. "BRESSE," which is considered to be the present specimen.

MARCELLO FOGOLINO,

of whom very little can be ascertained, is supposed, on the authority of *Boschini* and *Vendramini*, as quoted in *Mr. Ottley's "Enquiry,"* pages 517 and 518, to have been a native of *Vicenza*. In the church of *St. Bartolomeo*, in that city, an altar piece, representing the *Adoration of the Magi*, is much praised by *Boschini*, as the work of one *Marcello Figolino*, prior to the time of *Giovanni Bellini*.

Mr. Ottley thinks, that the date of the execution of the picture is erroneous, and that *Figolino*, or *Fogolino*, flourished soon after the art of engraving came into use at *Vicenza*; though he has not satisfactorily identified the *Figolino*.

alluded to, with *Fogolino*, who has engraved a few prints of a rarity so extreme, that the *Royal* collections of *Vienna* and *Paris*, do not contain one specimen;—neither is one to be found in the *British Museum*. In the collection at *Dresden*, are the three small prints mentioned by *Zani*, in his “*Materiali*,” &c. *page* 69, as each containing a statue, with the name of the artist written at full length, as it appears in the specimen about to be described. *Heinecken* briefly mentions *Fogolino*’s having engraved some prints marked with his name, but he does not give any further description of them. Probably three small prints of statues by this master, in the splendid collection of the *Duke of Buckingham*, are the same as those at *Dresden*.

The following is similar in its subject, to a print of which *Mr. Ottley* states himself to have been possessed;—upright, however, and not lengthways, as will be seen from its dimensions. It is probably the most curious and interesting specimen of this master, whose engravings may be deemed nearly unattainable. *Bartsch*, it should be added, classes him before *Andrea Mantegna*.

64. THE NATIVITY.

The left side of the subject represents the ruins of a splendid amphitheatre, the architecture and perspective of which, are well designed. A shed occupies the extremity on the same side, with a thatched roof raised against the ruins, and supported by two trees. Under the shed is the *Virgin*, seated on a square stone, holding the infant *Jesus*, whose figure, as well as that of the *Virgin*, is very graceful. Near them is seen the head of an ox, among the ruins. A little more towards the middle, is a small brick building, with a sloping roof, also erected against the ruins, in the wall of which is a niche, with two small busts. At the foot of this building, is a large architectural fragment of the amphitheatre. To the right, at some distance, is seen *St. Joseph*, drawing water from a well; and near him, is the ass. The background consists of farm buildings, with a gateway between, and a pigeon-house, with a ladder at a window, or door, half way up the side. At the corner, to the left, stands a very minute figure. On the right, in the foreground, is the trunk of a large tree; and on the left, close in the corner, on an oblong tablet, covered with light diagonal strokes, the name of the artist is thus written:—

MARCELLO
FOGOLINO.

The appearance of the print is like the work of a plate executed with the dry point. It is conjectured that another impression does not exist. Height 8 inches, width $6\frac{1}{4}$ inches. From the collection of *Mr. Cosway*.

LIONARDO DA VINCI.



LIONARDO DA VINCI, truly illustrious in art, was born at the castle of *Vinci*, in the *Val d'Arno*, in 1452, and died at *Paris* in 1519. The history of his life is too well known to render any further particulars of his biography in this place, at all necessary; but it is gratifying to add, that the following interesting, and probably unique specimen, is confidently believed to be from his hand: it bears all his style and character. A copy of it has been judged an appropriate frontispiece to the present volume.

65. BUST OF A YOUNG AND BEAUTIFUL FEMALE.

Her hair is braided and ornamented in a fanciful style. She is seen in profile, turned to the left, and is habited in a rich dress, with slashed sleeves. Height 4½ inches, width 3 inches. This curious specimen is from the collections of *Sig. Storck* and *Sir Mark Sykes*.*

There is in the *Royal Library at Paris*, among the unsorted prints of *Marolles*, a small circular engraving of a male head, in a similar style, and of similar execution. On the left are the letters "ACHA," and on the right "LI—VI," the last four letters probably denoting the name of the artist.

* *Mr. Ottley* is very justly enthusiastic in his assertions of the originality of this performance, which has again recently attracted his critical attention: his sentiments are expressed in the following letter to its possessor:

31 *Devonshire Street, December 31st. 1827.*

MY DEAR SIR,

I have been very remiss—but you see I will not let the year close upon us without writing a confirmation of my former opinion, that the beautiful little print, representing the bust of a young lady in profile, which was formerly in the collection of *Sir M. M. Sykes*, and now graces your own select cabinet, was engraved by the hand of *Lionardo da Vinci* himself, and not after his design by some contemporary unknown engraver: there is a genuine *feeling and knowledge of beauty*, evinced by the artist in marking the delicate features in that face, to say nothing of the hair, &c. which every way denote the hand of the original designer, and which, I think, no other engraver of the time possessed in an equal degree. I always considered it highly probable, that the horses' heads are also by him; and I am much disposed to ascribe to his hand a circular plate, (or two, if I mistake not,) representing the twistings of a rope, which indeed bear his name. *Lionardo's* not having been hitherto mentioned as an engraver, is to me no objection to the fact having been so. Indeed, from his versatile character, and his fondness for novel studies of all kinds, it is difficult to conceive that he should never have taken up the graver. You are aware that his master *Verrochio* is expressly termed an engraver by *Vasari*. Excuse this hasty note from

Dear Sir, very truly yours,

W. Y. OTTLEY.

BENEDETTO MONTAGNA.

This engraver was a native of the city of *Vicenza*, and flourished in the latter part of the fifteenth and the early part of the sixteenth century. Several of his prints bear his name at length, and others are marked with the initials *B.M.*

65. CHRIST PRAYING ON THE MOUNT OF OLIVES.

This print is marked “*BENEDECTO MONCTAGNA*,” (*not BENEDETTO MONTAGNA*, as described by *Bartsch*,) *Peintre Graveur*, vol. xiii. pa. 335, Na. 4. *Ottley*, 521.

66. SAINT BENEDICT INSTRUCTING HIS DISCIPLES.

The Saint is represented seated opposite to the fraternity, in one of the apartments of the monastery, through the door of which is seen a quadrangle, where a monk is plucking a flower. The court is surrounded by a gallery, or corridor. *Bartsch*, No. 11. *Ottley*, 522.

67. SAINT JEROME SEATED UNDER AN ARCHED ROCK.

The Saint, half naked, with his left hand raised to his head, in the attitude of meditation, is seated under an arched rock on the left, through which are seen a convent, and several monks walking: in the background, to the right, is a castle, on the bank of a river. A cardinal’s hat is in the foreground; and on the right are the letters *B.M.* The countenance of the Saint is full of expression, though minutely small. *Bartsch*, No. 14. *Ottley*, 524.

NICOLETO DA MODENA.

This artist is stated by *Vedriani*, to have been “a painter of great celebrity, especially in works of perspective, and a most skilful engraver on copper.” His family name appears to have been *Rosa* or *Rosex*, as he indifferently styles himself: in one engraving he calls himself *de Rubeis*, but mostly “*Nicoletto da Modena*.” *Bartsch* has attributed to this engraver a life of the *Virgin*, which is unquestionably a production of a much earlier date, probably by *Botticelli*.

68. SAINT GEORGE, IN COMPLETE ARMOUR.

He is standing in the middle of the print, with his right hand on his spear; and in his left, he holds a cord, to which the dragon is tied. Upon the frieze of a triumphal arch, is written “*NICOLETO DA MODENA*.” *Bartsch* has not described this piece. *Ottley*, 541.

69. VENUS AND CUPID.

Venus is represented naked, and standing in the middle of the print, with a javelin in her left hand, and the golden apple in her right. *Cupid* appears sleeping on the ground. On the pedestal of a pilaster, is the name "NICOLETO." *Bartsch*, No. 47. *Ottley*, 544.

ALTOBELLO.

This artist, who was entirely unknown to *Bartsch*, and all other writers, previously to *Ottley*, is the engraver of two pieces. *Ottley* considers *Altobello* to have been the artist of that name, who was a painter of considerable eminence at *Cremona*, where, in conjunction with *Boccaccio Boccacini*, he painted the *Life of Christ* in the *Duomo* of that city,—a performance praised by *Vasari*, in his life of *Garofalo*. *Padre Resta* states this *Altobello* to have been a scholar of *Bramante*.

70. FOUR CUPIDS PLAYING ON MUSICAL INSTRUMENTS.

They are all standing, and seen in front. The cupid on the left of the print, wears a short vestment, and a cap of a singular form, and plays on the bag pipes. The one next to him, rests his left foot on a large stone, and plays on the guitar; the third upon a sort of violin; and the fourth, on the right, wearing a wreath, on the pipe and tabor. These three last figures are naked;—all have wings, and the back ground is dark: these figures are drawn with superior intelligence and ability.—Width $6\frac{3}{4}$ inches, height $5\frac{3}{4}$ inches. *Ottley*, 551.

A similar impression is in the *Royal Collection at Paris*.

The companion print to this piece, which is a dance of four cupids, is now in the possession of *Mr. S. Woodburn*. It bears a tablet, with the name thus: "ALTOBELO V.F."—Of these last two letters, no satisfactory account can be given, at all consistent with the foregoing particulars of the artist's biography.

Both prints are from the collections of *Mr. Lloyd*, and *Sir Mark Sykes*.

GIOVANNI BATTISTA DEL PORTO,

is spoken of by *Ludovico Vedriani*, as an excellent engraver on copper, as well as *Nicoleto da Modena*; but there is no other mention of him in the old writers. *Zani* thinks, that the ancient engravings marked with the letters I. B. and a bird, are by his hand; and in this opinion *Ottley* coincides.

71. SAINT SEBASTIAN TIED TO A LEAFLESS TREE.

On the left is the executioner, in the act of drawing his bow on the saint: the mark is in the middle, at bottom. *Bartsch, Vol. xiii. page 245, No. 1.* *Ottley, 5.*

72. THE FIGURE OF PRUDENCE, REPRESENTED BY A FEMALE WITH BRAIDED HAIR.

She holds a mirror in her right hand, and a twisted serpent in her left.— She is almost naked, a slight scarf only being thrown over her left shoulder, which descends in front to her knees. On a pedestal, to the left, is this inscription:—“*INSTANTIA EXPENDO PRÆTERITIS SEQUENTIA NECTO.*” The background is entirely covered with cross hatchings; and at the bottom of the print, are the letters *I. B. with the bird.* Height $2\frac{3}{4}$ inches, width 2 inches.

This little print has escaped the researches of *Heinecken, Bartsch, and Ottley.*

GIOVANNI MARIA DA BRESCIA.

This artist, according to *Orlandi*, was a goldsmith, a painter, an engraver, and a brother of the *Order of the Carmelites at Brescia.* He flourished, as it appears from his very few productions, in 1502; but no particulars whatever of his biography have reached us.

That he was a painter of some importance, we may infer from several pictures by him, of “*The Stories of the prophets Elijah and Elisha,*” in the *Carmelite Convent at Brescia.* It is probable that the actual number of his engravings is limited to that here described, to one noticed by *Strutt*, and to the print of the *Virgin and Child*, first described by *Heinecken*, in his *Dictionnaire, Vol. III. page 327*; although the latter has likewise particularised two more, in which he has been followed by *Huber*, and other writers. One of these, The “*Virgin and Child*” (*the second of Heinecken*), bears no mark, by which its author is certainly to be identified; and the other, called “*The Miracle of St. Gregory,*” is apparently only a confused repetition of the print about to be described; especially, as the dates and inscriptions quoted, are so perfectly the same. This, *Mr. Ottley* has not noticed; as that intelligent writer, and *Bartsch*, appear not to have seen any other engraving by *Gio. Maria da Brescia* than the following:—

73. THE JUSTICE OF TRAJAN.

The subject is founded on an event related by *Paulus Diaconus* of the

Emperor Trajan; who, moved by the lamentations of a poor widow, ordered justice to be done on the murderer of her child, although that murderer was the emperor's son; notwithstanding too, that the emperor was in the act of marching against the enemy. The story further relates, that *St. Gregory*, walking one day in the *Forum of Trajan*, where this event was represented in basso-relievo, stopped to contemplate it, and was so moved with the circumstance, that he prayed to the *Almighty* to save the soul of the heathen emperor from hell.

Trajan is seen on horseback, in splendid armour, pointing out to a youth near him, (probably his son,) the poor widow, prostrate at the right hand corner of the print, with her dead child in her arms. On the *Emperor's* horse, is a fly of a magnitude greatly disproportionate. On the same side, towards the top, *St. Gregory*, wearing the papal tiara, is seen in a balcony, praying to the Almighty, who is on a cloud, in the middle of the print, near the top, holding a cross.—On the side of the balcony is written “*DIVVS GREGORIS.*”—On the frieze, above an arch, in the centre, is this inscription,—“*INCORRUPTÆ JUSTICIAE SEMPER TERNUM EXEMP;*” and close to the left side, on the same frieze, “*FOR. TRAIANI.*”—Above the central architecture, the name of the engraver appears thus: “*OPVS. FRIS. IO. MARIAE. BRIXIENSIS. OR. CARMELITARVM. MCCCCII.*” This story is interestingly and expressively told. *Bartsch*, Vol. *xiii*. pa. 312.

Impressions are in the *British Museum*, and the *Royal Collection at Paris*: that in the *British Museum*, however, is very much damaged.

GIOVANNI ANTONIO DA BRESCIA.

This artist is said to have been the brother of the preceding. *Ottley* considers that many of his engravings were doubtless executed before the year 1500, but that the greater number of them more properly belongs to the early part of the *sixteenth century*. It does not appear that, like *Gio. Maria*, he was an ecclesiastic;—but no particulars of his biography are known to us.

74. HERCULES DESTROYING THE NEMEAN LION.

The hero is represented astride over the lion, tearing open his jaws.—Half way up the print, on the right, near the margin, is this inscription, “*D. HERC. INVICTO;*” and at the bottom, the letters “*IO. AN. BX.*” *Joannes Antonius Brixiensis. Bartsch*, Vol. *xiii*. No. 11. *Ottley*, 563.

75. STATUE OF A NAKED FEMALE, WITH FLOWING HAIR.

She is standing in a landscape, holding with both hands, a robe, which is partly drawn round her. In the left corner, are these words,—“*ROME NOVITER REPERTVM* ;” and in the middle “*IO. AN. BRIXIA?*” This piece has apparently escaped the notice of *Bartsch*, and all other writers. Height $11\frac{3}{4}$ inches, width $8\frac{1}{4}$ inches.

ZOAN ANDREA ;
OR
THE ARTIST WHO MARKED HIS ENGRAVINGS
>Z>A> OR Z·A:

This engraver was, in all probability, as *Mr. Ottley* conjectures, a *Lombard*. His style of engraving resembles that of *Mantegna*, and *Gio. A. da Brescia*.—He engraved, among others, a plate of a lion, overcome by a dragon, after *Lionardo da Vinci*, mentioned by *Lomazzo*, in his “*Trattato della Pittura*,” with great encomium. He copied several of the early engravings of *Albert Durer*, and flourished, it is conceived, about the latter part of the *fifteenth*, and the early part of the *sixteenth century*.

76. SAINT JEROME KNEELING AT HIS DEVOTIONS, IN THE DESERT.

This print is a copy, in a reverse direction, from the print by *Albert Durer*, described in *Bartsch's Catalogue*, of that master's works, under No. 61, with a very trifling variation. The letters *Z. A.* are engraved in the middle of the print, at the bottom. *Bartsch, Vol. xiii. No. 7.* *Ottley, 583.*

77. AN ALLEGORICAL SUBJECT.

On the right, *Ignorance* is represented by a corpulent female, seated on a globe, ornamented with two sphinxes. On her head is a crown, and she rests her left hand on a rudder: behind her stand *Envy* and *Blindness*.—A bag of money intended to be emptied into a gulph below the globe, and an already empty bag, denote *prodigality*. To the right, a fire is consuming some laurel branches; below which is written “*VIRTUS COMBUSTA*.”—To the left, a naked and blind young female, followed by a man, hoodwinked, by means of a cloth tied over his whole head,* and conducted by a dog, is on the brink of a precipice, in which she is about to plunge herself, seduced by

* This figure is similar to the representation of the ancient “*Hoodman blind*,” in “*Strutt's Sports and Pastimes*,” page 346, plate 34.

the sounds of a flute, played by a man with asses' ears, eagles' legs, and bats' wings; and by the direction of a man, who has also asses' ears.—This engraving is from a design of *Mantegna*. *Bartsch*, Vol. *xiii*. No. 17.

78. AN ALLEGORICAL SUBJECT.

Companion to the last. This subject, which is intended to form the lower part of the preceding print, presents, on the right, the figure of *Mercury*, with one knee on the ground, holding the caduceus in his left hand, and with the right dragging from an abyss one of the blind victims of the reign of *Ignorance*, who are piled in a huge heap. *Daphne*, partly changed to a laurel, is seen rising from the rubbish of a ruined building. The words “*VIRTVS DESERTA*,” are engraved on a tablet attached to the body of *Daphne*; and on one of the stones of the ruin, is this inscription: “*VIRTVTI s. a. i.*” *Bartsch*, No. 18.

Mr. Ottley has not classed these engravings among the prints of the above artist, but as of the school of *Mantegna*.

The present specimens are from the Collection of the *Count de Fries*.

THE MASTER OF THE CADUCEUS.



This unknown artist is thus commonly styled; and by *Professor Christ* is called *Francis de Babylone*; though upon what authority does not at all appear. He has been formerly classed among the early artists of *Germany* or the *Low Countries*; but is now very generally considered to be an engraver of the *Italian School*. *Mr. Ottley* thinks that his manner has some resemblance to the early school of *Ferrara*, and that he flourished at the beginning of the 16th century. His engravings have considerable merit, and his designs seem to be all original. According to *Brulliot*, there is every reason to believe that his name is *Giacomo di Barbary*.

79. APOLLO AND DIANA.

These are whole length figures, standing on the celestial globe. They are without drapery, and *Apollo* is in the act of drawing the bow. *Bartsch*, Vol. *vii*. pa. 516, No. 16. *Ottley*, 589.

80. THREE NAKED MEN TIED TO A TREE.

The one in the centre is standing ; the others are seated : the mark is at the bottom. *Bartsch*, No. 17. *Ottley*, 590.

81. A SACRIFICE TO PRIAPUS.

Probably from an antique basso relievo. On the right, a female is standing with an infant in her arms ; and on the left is another female, who rests her right arm upon a cornucopia, filled with ears of corn, and holds in her left hand some sprigs of laurel, which she appears to burn in the flames issuing from a vase, placed on an altar before the statue of the god : the heads of an ancient priestess and another woman are seen behind. The caduceus, and a tablet, are suspended from the branch of a tree.

Bartsch considers this to be a copy from an engraving by *Agostino Veneziano*, with some variations. *Ottley*, however, judges it to be the original. *Bartsch*, No. 19. *Ottley*, 591.

GIULIO CAMPAGNOLA.

This artist was the son of *Girolamo Campagnola*, and was born in *Padua*. In the year 1498, when about seventeen years of age, he was received at the court of *Hercules*, first *Duke of Ferrara*.

According to *Zani*, neither *Girolamo*, nor his son *Giulio*, were professional artists ; *Vasari*, however, expressly mentions *Girolamo* among the scholars of *Squarcione*.

The engravings of *Giulio Campagnola* are executed with great softness and delicacy, by means of dots, mingled with a few hatchings. He is considered as the inventor of the dotted method of engraving ; but the author of the “*Lion Hunt*,” before described under the initials *PP*. had previously attempted this in an engraving, noticed in *Ottley’s Enquiry*, page 474. The engraving of the “*Virgin and Child*,” afterwards described as a dotted specimen in the early German school, may perhaps claim precedence of both in this respect. *Ottley*, however, considers it certain, that *Giulio Campagnola* was the first who carried it to any degree of perfection. His engravings, which are very few in number, are of considerable excellence.

82. A YOUNG MAN SEATED IN A LANDSCAPE.

He holds in his hand a double flute, and appears to be meditating. The design is very much in the manner of *Giorgione*, but the print is without name or mark, though undoubtedly by *Campagnola*.

In the usual impressions of this very beautiful performance, the work appears to be executed with hatchings, mingled with dots, the general manner of the artist. The impression now described is a proof, before the introduction of the dots, and is a most chaste and attractive specimen. It has been copied by *Agostino Veneziano*, with some variation; and in a reverse direction by an early Italian master. *Bartsch*, Vol. xiii. pa. 373, No. 6. *Ottley*, 768.

83. AN ASTROLOGER.

He is seated in a landscape, measuring with compasses upon a sphere. On the right is a dragon, and, at the bottom of the sphere, the date 1500. This print is usually without the name of the artist, which, in the present impression, is added, probably by himself, with a pen, and the impression is touched with bistre. It has been copied by *Agostino Veneziano*. *Bartsch*, No. 8. *Ottley*, 768.

84. A CHILD AND CATS.

A naked child, seated on the step of a hall paved with black and white marble, is caressing three cats, sitting on a pedestal.

This print, which is worked up in the dotted manner, is a lovely little undescribed specimen, and, though without the name, is doubtless by *Giulio Campagnola*. Height $2\frac{3}{8}$ inches, width $2\frac{3}{4}$ inches.

A careful fac-simile forms the head piece to the Italian school of this catalogue, and will, it is hoped, be sufficiently accurate to support the eulogium on the original.

DOMENICO CAMPAGNOLA.

Mr. Ottley thinks that this engraver was a native of *Padua*, and that he was of the same family with *Giulio*, though not his son, as stated by *Bartsch*. *Domenico* is classed among the best of the early scholars of *Titian*, and his chief works of painting are at *Padua*, where they are deservedly held in estimation. His engravings are mostly dated in 1517.

85. THE RESURRECTION OF OUR LORD.

This is an upright print: on a scroll is engraved “*DOMINICUS CAMPAGNOLA, 1517.*” *Bartsch*, Vol. xiii. No. 2. *Ottley*, 770.

86. A YOUTH WITH A REED PIPE, AND AN OLD WARRIOR.

The young man is leaning against a tree, and at the feet of the old warrior is a dog.

The figure of the youth, as *Mr. Ottley* justly observes, is most graceful, and the whole produces an admirable effect. At the right hand corner, at the bottom, is inscribed "DO CAP. 1517." *Bartsch*, No. 8. *Ottley*, 770.

87. THE MUSIC PARTY,

seated under a clump of trees, to the left: to the right is a romantic landscape, with buildings. This print is without name or mark. *Mr. Ottley* observes, "that the landscape has much the character of *Giulio Campagnola*, though not dotted, and that the composition is worthy of *Giorgione*." *Bartsch*, No. 9. *Ottley*, 770.

**UNKNOWN ARTIST, WHOSE ENGRAVINGS
ARE MARKED**



This artist, whose name is entirely unknown, is sometimes called "NADAT," and occasionally "NOEL DATI," but without any sufficient authority.—He is more commonly known as "THE MASTER OF THE MOUSE TRAP," from the above devices.

He engraved, as it was till lately believed, two pieces; but the collection of *Mr. Lloyd* presented a third; a lusus naturæ of twins joined together.

88. THE TWO ARMIES.

This print, which bears all the artist's devices, is considered, by *Ottley*, to represent the battle of *Ravenna*, in 1512, in which the celebrated *Gaston de Foix* was killed.—He is led to this opinion, from an impression quoted by *Bartsch*, in the *Imperial Collection at Vienna*, upon the back of which was written with a pen, in an old hand, "ROTA DE RAVENA, 1512." *Bartsch* hastily concluded that these words denoted the name of the artist.

This plate was retouched, and the scroll lengthened to admit the date of 1530. It was no doubt however engraved many years previous to that period, as it was copied by *Agostino Veneziano*, in a reverse direction. It is a print of great merit, delicately, yet forcibly engraved.

The impression here described, is before the retouch, and without the date. *Bartsch*, Vol. xiii. No. 2. *Ottley*, 771.

UNKNOWN ARTIST, CALLED THE ENGRAVER OF
THE YEAR 1515.

The design and stiff mechanical execution, and the air of antiquity which pervade the prints of this artist, have given rise to the notion of their being the productions of a period far more remote than is really the case:—*Heinecken* has even attributed one of them to *Botticelli*;—*Strutt* another to *Finiguerra*.

No particulars of the history of this engraver are at all known;—it appears however from a print, dated in 1515, provided this be by the artist in question, that he flourished in that year. His engravings are of excessive rarity.

89. THE EQUESTRIAN STATUE.

A naked female, with a royal crown on her head, is reposing on the ground to the right of the print, supporting her left arm on a couchant lion, and holding a cornucopia in her right hand. She is at the base of the pedestal of an equestrian statue, turned to the right, before which are two columns of different shapes. In the back ground are various buildings, and in the front, to the left, is a tree. The tree, the female figure, and the lion, are only in outline. The more finished parts have an effect of bur, as if produced by the dry point. *Bartsch, Vol. xiii. pa. 417, No. 18.* From the collections of *Mr. Barnard*, and *Sir Mark Sykes*.

IACIMO FRANCIA.

I. F.

Iacimo Francia was the son and one of the principal scholars of *Francesco Francia*. *Mr. Ottley* thinks that the style of the engravings which are described, as being the productions of this artist, are so conformable to what might be expected from him, and so nearly resembling the early works of *Marc' Antonio*, that he feels little apprehension in ascribing them to his hand. *Bartsch* has placed the engravings of this master under a far more recent date in his *fifteenth volume*, after the works of *Marc' Antonio* and his pupils; but they are here introduced on the preferable authority of *Mr. Ottley*.

90. A FEMALE SAINT, A BISHOP, SAINT FRANCIS, AND SAINT MARTIN.

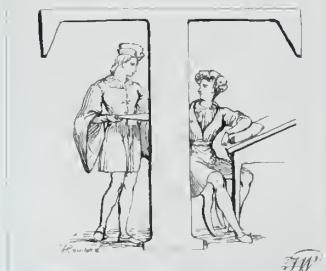
The female saint is holding before her, with both hands, a small square picture, representing the *Virgin* and *infant Saviour* in a circle, round which is written “*AB OMNI MALO DEFENDE TUUM POPULUM.*” The face of the *Saint* is raised towards the *Holy Ghost*, which appears above. To the left is a *bishop*, holding the model of a church ; behind him a saint with a lily, and to the right, are *Saint Martin* and *Saint Francis*. To the left, at the bottom, are the letters **I. F.** *Bartsch, Vol. xv. pa. 456, No. 1. Ottley, 773.*

91. VENUS AND CUPID.

Venus is standing naked in the middle of the print. She has a square or rule in her left hand, and in the other an apple, which *Cupid*, on her left, appears to ask for. On the right are an old man and a nymph. This piece is without mark. *Bartsch, pa. 459, No. 6. Ottley, 773.*

MARC' ANTONIO RAIMONDI.

MF.



MF.

HIS most distinguished and admired artist was born about 1475, at *Bologna*, and, as *Vasari* informs us, was brought forward by *Francesco Francia*, his master, an eminent engraver in *niello*, as being the most ingenious of his pupils. Having lived with him many years, he acquired the name of “*de Franci*,” and soon became a more skilful artist than his instructor. He worked excellently in *niello*, but at length being desirous of travelling to see the productions of other masters, he left *Francia* and repaired to *Venice*, where he was well received.

Here he met with and copied the set of wood cuts by *Albert Durer*, of *The Passion of Christ*, which he had purchased with great eagerness ; and respecting which *Albert* is said to have complained in person to the government of *Venice*.

Marc' Antonio then went to *Rome*, where he engraved his celebrated print of *Lucretia*, after a design of *Raffaelle*, which was the means of introducing him to that great painter, who, struck with his performance, immediately

offered to employ him in engraving plates from his various compositions. In consequence of *Marc'Antonio's* great and increasing reputation, *Marco di Ravenna* and *Agostino Veneziano* became his pupils.

During the life of *Raffaelle, Giulio Romano*, from modesty, would not permit any of his works to be engraved, that he might not be thought to put himself in competition with his master; but after *Raffaelle's* death, he employed *Marc'Antonio* to engrave for him. Having, however, very reprehensibly, executed the indecent prints to which *Aretino's* sonnets are appended, he incurred the displeasure of *Pope Clement*, and the prints themselves were not only prohibited from being sold, but our artist was thrown into prison, from which he was liberated by *Cardinal de Medici* and *Baccio Bandinelli*. For the latter, *Marc'Antonio* soon after engraved his exquisite plate of the *Martyrdom of St. Lawrence*; but the painter complained to the *Pope* that *Marc'Antonio* had committed many errors in engraving the subject from his design. On comparison of the drawing with the print, it was evident, we are told, to all competent judges, that *Marc'Antonio* had, on the contrary, corrected *Bandinelli's* drawing, and that with the greatest judgment. This restored him to the *Pope's* favor, but at the sacking of *Rome* he was reduced to beggary, being forced to pay a considerable ransom for his liberation. He then left that city, to which he never returned, but died soon afterwards at *Bologna*.—His life is divided judiciously by *Mr. Ottley* into three periods: the time he spent with *Francia* at *Bologna*; his stay at *Venice*; and his residence at *Rome*: the latter took place, *Mr. Ottley* conjectures, in 1510.

It seems to be almost satisfactorily established, that *Marc'Antonio*, in several instances, was assisted by *Raffaelle* himself in the execution of his plates; or that, at all events, he engraved them under that illustrious painter's immediate direction; particularly the subjects of *Adam and Eve in Paradise*, and the large plate of *The Judgment of Paris*.

The engravings which he executed when resident with *Francia*, and at *Venice*, though neat in their mechanism, are laboured both in the design and execution: those engraved soon after his arrival in *Rome*, and under the auspices of *Raffaelle*, are exquisite in their design, and highly delicate, yet sufficiently free in their execution: those in his later manner, are bold and scientific; but the amenity of mechanical appearance, peculiar to the preceding class, is wanting.

Marc'Antonio was a bright ornament to the age in which he lived; and would be always valuable to the genuine lover of true art, if considered merely as the transcriber of many of the perished productions of *Raffaelle*: but he has doubtless merit of a high class, which he did not borrow, and this merit has never been denied to him by the discerning.

92. ADAM AND EVE EATING THE FORBIDDEN FRUIT.

This very beautiful print was engraved from a design of *Raffaelle*, who, more than probably, assisted *Marc' Antonio* in some parts of the outline, particularly in the figure of *Eve*: This print is a chef d'œuvre of the artist.—*Bartsch*, Vol. xiv. No. 1. *Ottley*, No. 1. *Zani*, E.M. part 2, Vol. II. pa. 235.

Zani mentions another human figure, which may be observed in the background of this print; and against the absurdity of which, and of the buildings introduced into *Paradise*, he exclaims loudly; but *Raffaelle*, or *Marc' Antonio*, presuming the latter to have taken liberties with the design, must at any rate be defended from the first censure: for on the most scrupulous examination of the print, no such figure is discoverable. There is indeed a small tree or shrub near the place mentioned by *Zani*, which, from its vague form in the fainter impressions, may have caused this mistake.

The impression above described, is probably one of the earliest from the plate, as the contour of the face of *Eve*, and several parts of both figures are less strongly marked, and are superior in effect.

93. THE MURDER OF THE INNOCENTS.

From the design of *Raffaelle*. This is the print with the little tree, called the *felcetta* or *chicot*, and is a proof before the inscription on the pedestal, which usually contains the name of the painter, and the monogram of *Marc' Antonio*. It is from the collection of the *Marchese del Prie*, of *Turin*.

This beautiful print, cited by *Vasari*, was executed soon after *Marc' Antonio*'s arrival at *Rome*.—*Bartsch*, No. 18.

93*. THE SAME SUBJECT. This is the print without the *chicot*, and is considered by *Bartsch* as a copy by *Marco di Ravenna*, of the plate No. 18 of his catalogue. *Zani* and *Malvasia* consider the print without the *chicot* to be the original, and the No. 18 of *Bartsch* to be the copy by *Ravenna*; but, as *Mr. Ottley* observes, both these are doubtless the productions of *Marc' Antonio*: the print with the *chicot* is the first and the rarer engraving of the two, and is likewise the more delicate and exquisite performance.* *Ottley*, No. 10 & 11. *Zani*, part 2, Vol. v. pa. 349 to 378. The specimen without the *chicot* is from the collection of *Mr. Lloyd*.

* *Zani*'s arguments in favour of the priority of the engraving *without the felcetta*, are these:—
That it bears the undoubted monogram used by *Marc' Antonio* when at *Bologna* and at *Rome*.
That the plate with the *felcetta* bears an engraver's mark never used by *Marc' Antonio*.
That eight, of ten copies, of this subject, and those the chief ones, are of the print without the *felcetta*, and five of these with the same monograms of painter and engraver as in that print.
That there is an ancient drawing of the subject without the *felcetta*.

94. LA PIETA.

The *Virgin* in a standing posture, is lamenting over the dead body of our *Lord*: from a design of *Raffaelle*, marked with the tablet.

Marc' Antonio had previously engraved the same subject. In the print above described, the right arm of the *Virgin* is clothed, and she is represented older than in the prior engraving. *Bartsch*, No. 35. *Ottley*, No. 21. *Zani*, part 2, Vol. viii. pa. 262.

Zani considers this print as the only original one of the subject by *Marc' Antonio*; and asserts its superiority in the expression and anatomy of the figure of *Christ*: praises which it certainly deserves.

95. THE VIRGIN AND CHILD, WITH ST. ANNE, AND ANOTHER AGED FEMALE.

The *Virgin* is seated with the infant *Jesus* in her lap. *St. Anne* stands behind her, with her hands raised in admiration. The cradle of the infant is seen in the middle of the print, and on the right is a vessel of water, near which stands an angel with a vase. After a design of *Raffaelle*, and marked with the tablet. *Bartsch*, No. 63. *Ottley*, No. 34.

Of this print a most deceptive copy is described by *Bartsch*.

96. SAINT JEROME KNEELING AT HIS DEVOTIONS.

The *Saint* is prostrate at the foot of a tree, with a skull in his left hand, on which he is most earnestly meditating. Near him is the lion: This beautiful and highly-finished engraving, is also from a design of *Raffaelle*. *Bartsch*, No. 101. *Ottley*, No. 54.

97. THE MARTYRDOM OF ST. LAWRENCE.

This subject is a very rich composition of fifty figures, and is superbly engraved from a design by *Baccio Bandinelli*, before noticed. It is marked with the usual cypher of *Marc' Antonio*. *Bartsch*, No. 104. *Ottley*, No. 55.

98. CHRIST IN THE CLOUDS, WITH THE VIRGIN, AND SAINT JOHN THE BAPTIST.

Our *Saviour* is seated between the *Virgin* and *St. John*; below are *St. Paul* and *St. Catherine*: a piece absurdly called "*The five Saints*." This is one of *Marc' Antonio*'s most capital productions, soon after his arrival at *Rome*, from a studied design of *Raffaelle*. It is marked with the tablet. *Bartsch*, No. 113. *Ottley*, No. 58.

Of this print there is a deceptive copy.

99. SAINT CECILIA AND OTHER SAINTS.

Saint Cecilia is standing, accompanied by *Saint Paul*, *Mary Magdalen*, and *Saint Augustin*: above is seen a choir of angels. This beautiful print was engraved by *Marc' Antonio*, from a finished design of *Raffaelle* for one of his most celebrated pictures. The usual cypher of the artist is upon one of the musical instruments scattered on the ground. *Bartsch*, No. 116. *Ottley*, No. 60.

100. THE MARTYRDOM OF SAINT FELICITA.

The *Saint*, while suffering martyrdom, is tortured with the agonizing sight of her sons' heads, presented to her by the executioners, who have just decapitated them. From a design of *Raffaelle*, and marked with the usual cypher of *Marc' Antonio*. *Bartsch*, No. 117. *Ottley*, No. 61. *Zani*, Part 2. Vol. iv. pa. 238.

Zani opposes the opinion of *Heinecken*, that the copy generally assumed to be by *Ravenna*, is the original; and is angry with *Jansen* for calling this print and the *Mount Parnassus*, productions of mediocrity, which he contends could only be meant to apply to the copies.

The present specimen is a very early impression from the plate, and is from the Collection of the *Count de Fries*.

101. CLEOPATRA RECLINING ON A COUCH.*

She is supposed to be expiring, while the asps are twisted round her arms, from the bite of which she has received death.

This is one of the most delicate of *Marc' Antonio's* prints, from a design of *Raffaelle*, engraved probably soon after the arrival of the former at *Rome*. *Raffaelle* is said to have taken this idea from a celebrated antique statue in the *Gardens of the Belvidere*.

This print is with the tablet, and the couch on which the figure reclines is corded.

102. The subject repeated; without the tablet, and without divisions or cords on the couch. *Bartsch* thinks the print first described to have been also first engraved. *Bartsch*, No. 199, 200. *Ottley*, No. 120, 121.

103. DANCE OF NAKED CHILDREN AND CUPIDS.

The subject represents seven naked children and two cupids, linked hand

* There is reason to believe that the statue was not intended to represent *Cleopatra*. The expression differs widely from that of a dying person, and the asps round *both* arms have all the appearance of mere armlets or ornaments. The figure is more probably *Ariadne* abandoned at *Naxos*.

in hand in a chain dance. This is one of *Marc' Antonio*'s most enchanting performances, and was engraved a few years after his arrival in *Rome*, from a design of *Raffaelle*. *Bartsch*, No. 217. *Ottley*, No. 119.

The four copies, **A**, **B**, **C**, and **D**, described by *Bartsch*.

104. TWO FAUNS CARRYING AN INFANT IN A BASKET.

This subject is taken from an antique basso relievo, and the engraving is one of the most highly esteemed of *Marc' Antonio*'s works. *Bartsch*, No. 230. *Ottley*, No. 122.

105. THE JUDGMENT OF PARIS.

Raffaelle is said to have borrowed this design from an antique basso relievo, which he afterwards destroyed, in order to secure to himself the honor of the invention; a meanness which it is impossible for one instant to believe of this illustrious painter. The engraving, which is in the finest time of *Marc' Antonio*, appears to be one of those in which the contours were traced or corrected on the copper by *Raffaelle*: it is marked with the cypher. *Bartsch*, No. 245. *Ottley*, No. 130.

106. VENUS APPEARING TO ENEAS UNDER THE FORM OF A HUNTRESS.

This very beautiful print is an early production of *Marc' Antonio*, and was probably engraved shortly before he left *Bologna*. It is also marked with the usual cypher. *Bartsch*, No. 288. *Ottley*, No. 218.

107. ORPHEUS AND EURYDICE.

Orpheus, crowned with laurel, is playing on the violin, while *Eurydice* appears to be following him from the mouth of a cavern, under a rock intended to represent the infernal regions. Both figures are naked, and that of *Eurydice* is exquisitely graceful. *Mr. Ottley* thinks that it has much of *Raffaelle*, and that it was engraved soon after *Marc' Antonio*'s arrival at *Rome*. It is without mark. *Bartsch*, No. 295. *Ottley*, No. 199.

An impression of the plate, much worn, cut at the side, and in half to the middle of the figures, accompanies the perfect print.

108. POESY.

This subject is from the painting by *Raffaelle*, in the *Vatican*; and the print is one of the most lovely of *Marc' Antonio*'s works: It is without mark. *Bartsch*, No. 382. *Ottley*, No. 217.

109. THREE DOCTORS OR PHILOSOPHERS CONVERSING.

They are seated in a landscape, engaged in earnest discussion. All the figures are dressed in the costume of *Marc' Antonio's* time, and the print, which is engraved with the utmost delicacy, is considered to be from his own design. *Bartsch*, No. 404. *Ottley*, No. 117.

110. IL MORBETTO, OR THE PEST.

The representation of the sufferings of a town during the plague, pictured according to the description of *Virgil*, in the *Third Book of the Eneid*. From a design of *Raffaelle*. *Bartsch*, No. 417. *Ottley*, No. 123.

AGOSTINO VENEZIANO.

A. V.

Was a native of the *Venetian States*, and his family name, as appears from several of his prints, was *De Musi*, but the city where he was born and the year of his nativity are unknown.

According to *Vasari*, *Agostino* was resident at *Florence* in the year 1516, where he engraved a print after *Andrea del Sarto*, which did not satisfy that painter. He afterwards went to *Rome*, and studied under *Marc' Antonio*. How long he stayed there, or when he died, cannot be ascertained: his last dated print is in 1536. His early works are weak, meagre, and dry, but he attained eventually to a considerable degree of ability, and became an excellent engraver, although he never, by any means, attained to the perfection of his master.

111. THE ISRAELITES GATHERING MANNA IN THE WILDERNESS,

After *Raffaelle*. *Bartsch*, Vol. xiv. No. 8. Impression before the cross lines on the leg of the child to the right. *Bartsch* notices a similar impression in the *Imperial Collection at Vienna*, and gives a representation of the difference in fig. 47 of his explanatory plates.

112. THE THREE MARIES ON THEIR WAY TO THE HOLY SEPULCHRE.

This print is engraved after a design of *Michelagnolo*, and has not only been erroneously attributed to *Marc' Antonio*, but has also been sometimes ascribed to *Bonasone*. It is without mark. *Bartsch*, No. 33, *Zani, part 2. Vol. ix. pa. 99.*

The impression which *Zani* describes as the usual one of this print, is with a black background; but he mentions *three variations*, which he had examined.

The *first* was in the *Storck* collection, and in it the ear of that *Mary*, whose face is seen, and the background, are white. The *second* was in the collection of the *Marchese del Prie*, at *Turin*; and in that the ear is covered, and the background is white. The *third* is in the *Durazzo* collection: the background is black, and one foot of the same *Mary*, whose face is seen, appears just touching the ground. These variations are not noticed by *Bartsch*.

The present impression is similar to that secondly described by *Zani*, and is conceived to be prior to the foot and the background, and before the alteration in the ear.

113. A ROMAN EMPEROR, ON HORSEBACK, MEETING A WARRIOR AT THE GATE OF A CITY.

The warrior is followed by two slaves, one of whom is leading a lioness. *Bartsch* treats this subject as unknown: it was, probably, however, intended to represent *Androcles* receiving his liberty from the emperor *Adrian*. It is engraved from a design of *Raffaelle*, and possibly by *Marc' Antonio*, in conjunction with *Agostino*, as it bears the tablet of the former, and the initials of the latter. If the entire work be that of *Agostino*, it is doubtless his chef d'œuvre, and is one of those prints in which he has most successfully imitated the manner of his master. *Bartsch*, No. 160.

114. THREE CARICATURE FIGURES.

These are engraved after *Lionardo da Vinci*. On the left is a frightful old woman, with a high cap, and of most grotesque features, listening to a man almost equally ugly, who grasps a money bag: behind is a third figure, with a close cap, whose head and emaciated neck are seen between the man and the woman. On the right, at top, is the mark A. V. and above this the date 1516. This print, which has escaped the notice of *Bartsch*, is described by *Heinecken* in his *Dictionnaire*, Vol. I. pa. 536.

MARCO DI RAVENNA.



There is an almost total deficiency of information for furnishing the slenderest biography of this artist. His family name even was unknown, until *Zani*, from the authority of a manuscript, discovered it to be **DENTE**. The author of this manuscript, it seems, complains that *Vasari* had omitted *Ravenna* in his lives of the painters. But this, as *Bartsch* justly observes, is only so far true, as that there is not any express biography of him; but he is often mentioned in that of *Marc'Antonio*. Some of his prints, being marked with the cypher SR interlaced, have erroneously given rise to a notion that there were other engravers of *Ravenna* at this period: an opinion which *Zani* has recently endeavoured to support.* The monogram in question probably means "Scultore Ravignano," or "Ravennas Sculpsit," as *Bartsch* expounds it. That he was of *Ravenna*, we learn from *Vasari*, and from one of his own prints, marked "Marcus Ravennas." He was the second principal scholar of *Marc'Antonio*, being inferior only to *Agostino Veneziano*. His faithful copies of his master's performances are his best commendation; but *Bartsch* has exceedingly erred in attributing to him as such, some of the finest works of *Marc'Antonio*, in particular "The Murder of the Innocents;" to execute which work he was, it is submitted, incapable.

115. SAINT MICHAEL OVERTHROWING THE DEVIL.

The demon is at the feet of the archangel, who holds the spear in his right hand, while the left is placed on the hilt of his sword: engraved after *Raffaelle*. The mark is on a stone near the demon's head. *Bartsch*, No. 108.

116. COMBAT OF ROMAN CAVALRY.

In the middle of the subject, is a horse rearing against a soldier, on the left, who is opposing him with his spear. On the foreground is a sabre, and to the right of this a shield. Engraved after *Raffaelle* or *Giulio Romano*. —The cypher SR interlaced, is in the middle at bottom. *Bartsch*, No. 420.

* *ENCICLOPEDIA METODICA*, Part 2, Vol. v. pa. 309.

GIOVANNI JACOPO CARAGLIO

was born at *Parma*, and established himself at *Verona*, where he flourished in 1550. It is conjectured by *Bartsch*, that he was born about 1500.

His engravings, which are formed from the study of those of *Marc' Antonio*, are chaste and graceful in the drawing, and neat and correct in the execution. Though his works were much esteemed in his life time, he considered himself to have talents for a higher department, and became an engraver of *cameos*, and with such success, that he was patronized by *Sigismund the 1st*, king of *Poland*, to whose court he was invited. *Vasari* relates, that in 1568, being very old, he had remitted considerable sums to his native country, designing to return there. He most probably died shortly afterwards.

117. THE ANNUNCIATION.

After *Raffaelle*. The angel *Gabriel* is ascending a staircase on the left, holding a branch of lily in the left hand, and pointing with the right towards heaven, to express his mission. The *Virgin* is kneeling on the right, and *God the Father* is represented above. *Bartsch*, Vol. xv. pa. 67, No. 2.

118. A BATTLE PIECE.

On the foreground is a lance with a shield lying on it, underneath which is written—"R. I. JACOBVS VER. F." This is a chef d'œuvre of *Caraglio*. After *Raffaelle*. *Bartsch*, No. 59.

GIULIO BONASONE.



IULIO BONASONE was a truly original artist, and was born, as it is supposed, about 1510, at *Bologna*. He was a painter, as well as an engraver, and celebrated in both professions; but it is evident that he must have been a practised and experienced designer before he began to engrave.

The mechanical part alone of this art, he never however greatly esteemed, since he appears to have been chiefly animated by the desire of producing subjects of interest and effect. His neglect of many of the essentials, and more of the accessories of the art, is not to be defended or overlooked, even in consideration of his fertile invention and graceful design. He is greatest when engraving from the creations of his own vivid fancy. He died about 1580.

119. CLELIA AND HER COMPANIONS PASSING THE TIBER.

In the back-ground is the camp of *Porsenna*, in which they were prisoners. After a design of *Polidori di Caravagio*. *Bartsch*, Vol. xv. No. 83.

First impression before the address of *Lafreri*.

120. AURORA AND TITHONUS.

Apollo is seen guiding his chariot through the heavens, drawn by four horses, and accompanied by eight of the *Hours*, and by *Time* on crutches. Below, on the right, are *Aurora* and *Tithonus*. A winged genius is unveiling the head of the former, while *Tithonus* is pointing to the earth from whence he sprung. Below these figures we find—"JULIO BONASONE, INVENTORE," and his mark. This exquisite composition is a chef d'œuvre of the artist. *Bartsch*, No. 99.

121 & 122. MERCURY TRANSPORTING PANDORA FROM HEAVEN TO EARTH,
AND MERCURY RETURNING WITH PANDORA TO HEAVEN.

She holds the fatal box, and is gracefully and lightly supported by *Mercury*: Two very small upright prints, delicately engraved by *Bonasone*, from his own invention.

These specimens, which are without the name of the artist, are classed by *Bartsch* among the anonymous engravings of the school of *Marc' Antonio*. Vol. xv. pa. 35, Nos. 1 and 2.

123. PORTRAIT OF CARDINAL PIETRO BEMBO.

He is seen in profile, half length, turned towards the left. At the bottom is this inscription: "PETRUS BEMBUS, ANNUM AGENS LXXVII." *Bartsch*, No. 344.

124. PORTRAIT OF MICHELAGNOLO BONARROTI.

This is likewise a half length portrait, in profile, turned to the right, and in a circle within an octagon. Below is this inscription: "MICHAEL ANGELUS BONAROTUS PATRITIUS FLORENTINUS AN. AGENS LXXII.—MDXLVI." On the right, "JULIO, B. F." *Bartsch*, No. 345.

This plate was afterwards used in *Condivi's Life of Michelagnolo*.

There is a repetition of the same portrait by *Bonasone*, in a different border, without the name of the artist.

THE MASTER OF THE DIE.

This artist, who is sometimes called *Beatricius the elder*, but without sufficient authority, appears to have been a scholar of *Marc'Antonio*, and is, by *Bartsch*, thought to have been born about 1512. The date of his death is unknown.

His figures, *Bartsch* observes, are too short, and that their heads and their limbs are too large; but, notwithstanding these defects, he prefers his works to those of *Agostino Veneziano*, *Marc'Antonio*'s best scholar, as being more scientific in their design, and more firm in execution; and he instances the "*History of Psyche*"—many of the pieces of which he thinks are little inferior to *Marc'Antonio*'s performances. The *die*, from which he is named, and the letter *B*, are usually found on his engravings.

125 & 126. APOLLO AND MARSYAS.

Apollo, seated on a bank, with his lyre in his right hand, is directing a man to flay *Marsyas*: behind *Apollo* is seated one of the *Muses*. The *die* and the letter *B* are on the right at bottom. This print is after a design of *Raffaelle*. *Bartsch*, Vol. xv. pa. 206, No. 31.

First impression, before the plate was retouched by *Philip Thomassin*.

Second impression retouched, and with the address of *Thomassin*, and the inscription: "RAPHAEL VRB. INV."

127. A FEMALE REGARDING HERSELF IN A MIRROR.

Her right hand is placed on her breast: behind her, on the left, is a man, like a Moor, observing her.

Bartsch considers the design of this print to be from the hand of *Raffaelle*; but the costume of the male figure, would infer the designer to be of the *Venetian School*: It is without mark.

Heinecken states it to be a copy, in a reverse direction, from another engraving. *Bartsch*, No. 75.

ENEA VICO

was born at *Parma* about 1520, as *Bartsch* infers from the several dates on his prints. He is supposed to have quitted his country when very young,

and to have studied at *Rome* under *Tomaso Barlachi*, an engraver of no great repute, but better known as a printseller and publisher.

According to *Vasari*, *Vico* was at *Florence* in 1545, as he mentions that *Francis Floris*, during his stay there, employed *Vico* to engrave the *Conversion of St. Paul*, which procured him great reputation. *Gori* relates, that our artist himself presented to the emperor *Charles the Vth*, the portrait which he engraved of that monarch, for which he received 200 crowns.

About 1568, *Vico* retired to *Ferrara*, under the protection of *Alphonso II.* and there, it appears, the remainder of his days were spent. He was a man of scientific aequirements, and particulary learned in the science of medals, on which he published various works highly esteemed.

128. THE ACADEMY OF BACCIO BANDINELLI.

Bandinelli, and many of his scholars, are here represented in the artist's study; some are drawing, seated near a fire-place towards the left, while others are employed in the same manner at a table on the right, where *Bandinelli* himself is standing, with an embroidered cross on his habit. At the top, on the same side, is a shelf, with numerous plaster figures, and an open book, with the following inscription: " *BACCIUS BANDINELLUS INVENT.*" To the left, at the bottom, is this address: " *ROMÆ, PETRUS PAULUS PALUMBUS FORMIS.*" *Bartsch*, Vol. xv. pa. 306, No. 49.

First impression, before the name of *Vico*. The second impression is very feeble, differs in the inscriptions, and has the name of *Vico*, and the address of *Alberti*.

GIOVANNI BATTISTA GHISI.

(MANTUANO.)

This artist was the pupil of *Giulio Romano*, and was painter, engraver, and architect. He was born about 1515, at *Mantua*: The time of his death is unknown. He engraved twenty prints, which he seems to have executed when a practised engraver. *Bartsch* considers his performances as somewhat similar to those of *Marc' Antonio*, but more like those of the *Master of the Die*. The resemblance in either case is, with submission, very slight.

129. PARIS CARRYING OFF HELEN.

This print is engraved from a design of *Giulio Romano*. At the top are the date, 1539, and the cypher. It is one of the most carefully executed of the engraver's produotions. *Bartsch*, Vol. xv. pa. 381, No. 141.

GIORGIO GHISI,
(MANTUANO,)

is usually mentioned as the son of the preceding artist, but this is not authenticated, nor are any of the particulars of his history known.

It is uncertain whether or not he was a painter, but he undoubtedly engraved many of his prints after his own designs. His early productions are executed with much freedom, and resemble, in some degree, those of *Marc' Antonio*. Many of his later prints, though neat to excess, are disagreeably studied, and too minutely treated.

130. VENUS CARESSING ADONIS.

Adonis appears just returned from the chace, with his hunting spear, and accompanied by his dogs: The subject was designed by *Teodoro Ghisi*. The mark of the engraver is towards the right at bottom. *Bartsch, Vol. xv. No. 42.*

131. HERCULES REPOSING.

The hero is extended on the ground, in a rich landscape, leaning on his club, and reposing after his labours. This piece is invented and engraved by *Giorgio Ghisi*, and is dated in 1567. *Bartsch, No. 56.*

132. THE CRIMINALS.

They are represented in a prison, chained to the floor and walls in various manners. In the background is a man suspended by the arms, with a large stone at his feet. To the left, at bottom, are found the initials of *Julio Romano*, after whom it is engraved.

ADAMO GHISI,

(MANTUANO,)

is supposed to be the younger brother of the preceding artist, and also a native of *Mantua*. The date of his birth or death cannot be ascertained. His manner approaches to that of *Giorgio Ghisi*, but is not so firm, and his design is in general less vigorous.

The specimen of his talents, however, in the print of *Cupids and a dolphin*, described in this catalogue, for purity of drawing, would be creditable to any artist of his time.

133. CUPIDS AND A DOLPHIN.

A cupid is seated on a dolphin, between two other cupids, the one of whom, on the left, holds a fish, the other a bulrush : After *Giulio Romano*, but without mark.

This print, if it be the work of *Adamo Ghisi*, is his best performance. *Bartsch*, Vol. xv. pa. 424, No. 23.

The same subject has been engraved in a reverse direction by an anonymous artist.

134. SERVITUDE:

Represented by a young man, bearing a yoke on his shoulders, and whose feet are chained to so heavy a weight, that he cannot rise above his condition. After *Andrea Mantegna*, who, himself, is thought to have engraved the subject.

The cypher of *Adamo Ghisi* is at the bottom, on the left. In the margin is this inscription, "SERVUS EO LAETIOR QUO PATIENTIOR." *Bartsch*, No. 103.

Mr. Ottley possesses an early engraving, perhaps the above mentioned original, by *Mantegna*, of this print, and he considers his specimen to be unique.

DIANA GHISI

(MANTUANA.)

This lady, according to *Gori*, was the daughter of *J. B. Ghisi*. Her first works are in the manner of *Giorgio Ghisi*, and those of a later period like the engravings of *Agostino Carrache*; but the design, *Bartsch* observes, is always indifferent, and often very faulty.

She married *Francesco di Volterra*, an architect, and from that time became an inhabitant of *Volterra*. Most of her prints bear the address of *Horatius Pacificus*, who appears to have been the first publisher of them. They afterwards came into the hands of *Rossi* and *Carlo Losi*.

135. HOLY FAMILY.

On the right is kneeling a female, presenting a basket of fruit to the infant Saviour, who is seated on the lap of the *Virgin*. To the left, *St. Joseph* is leaning on his staff. On the same side of the subject, behind the kneeling female, is a boy standing. The background is composed of ruins, and behind the *Virgin* is a palm-tree; near which, in the extreme distance, some mountains. On the left, at bottom is written: "FRANC^o, SALVIATI INV. DIANA

INCIDEBAT ROMÆ, 1583." Below the line of the subject, begins this inscription: "DA FLORES FRUCTUSQ. TIBI," &c. Height 9 inches, width 6 $\frac{3}{4}$ inches. Undescribed by *Bartsch*.

136. A MUNTEBANK DISPLAYING HIS FEATS.

He holds several living serpents in his hand, and is amusing a crowd of persons before him, to whom he is selling his drugs and nostrums: after *Giulio Romano*, without the name or mark of the artist. *Bartsch*, Vol. xv. pa. 451, No. 44. An impression before the address of *Pacificus*.

LATER ENGRAVERS OF THE SCHOOL OF ITALY.

FRANCESCO MAZZUOLI,

CALLED

PARMIGIANINO.



ARMIGIANINO, so called from the city of *Parma*, his native place, was born there in 1503. Favoured by nature with an early developement of rare talent, he is said to have painted, at the age of 16, *The Baptism of our Saviour*, an admirable picture, in the collection of *Count Sanvitali*, at *Parma*. His design is easy and majestic, the airs of his heads, and the cast of his draperies, are peculiar to himself, and possess a high degree of fascination. He is accused, however, and not unjustly, of a want of nature, and a great neglect of accuracy in drawing: he is to a certain degree also a mannerist. Among the *Italians*, he is considered to be the inventor of etching; but it was doubtless practised long previously to his time, though *Parmigianino* was probably the first who attempted it in *Italy*. He died at *Casalmaggiore*, in 1540.

137. THE ENTOMBMENT OF OUR LORD.

The most important of the master's etchings. *Bartsch*, Vol. xvi. pa. 8, No. 5.

138.* Copy of this subject in a reverse direction, and, as *Zani* thinks, by *Giacomo Bertoja*; but he seems greatly puzzled with the many variations of the subject, which he has himself described. *Zani, E.M. Part 2, Vol. viii.* pa. 243. Impression before the retouch with the burin.

139. THE RESURRECTION OF OUR LORD.

An upright print. *Bartsch*, No. 6. *Zani, Part 2, Vol. ix.* pa. 86.† Impression not described by *Bartsch*, and before the retouch.

ANDREA MELDOLLA,

CALLED

SCHIAVONE.

Respecting this intelligent artist, much diversity of opinion has existed. It is considered by *Bartsch*,‡ and also by *Zani*, that *Meldolla* and *Schiavone* are two distinct persons, and the reasons for this notion are given at some length; but it is the opinion of those who have minutely and more recently compared the works of the supposed two artists, that they proceed from one and the same hand.

Meldolla was born at *Sebenico*, in *Dalmatia*, in 1522, and died at *Venice* in 1582. His plates appear all to be engraved after the designs of *Parmigianino*, with an admirable sense and feeling of that great master's style and tasteful composition.—He seems, as well as *Parmigianino*, to have engraved on very soft metal; so that few good impressions could be taken without injury to the plates. These he sometimes heightened, with a tint or wash, but the far greater portion of the existing impressions, are from repaired plates.

140. THE ADORATION OF THE SHEPHERDS.

The *Virgin* is seated with the infant *Jesus*, on the left; and, on the right,

* *Mr. Ottley* seems satisfied, that this print is also from the hand of *Parmigianino*.

† From *Zani's* description, it is doubtful, whether the *copy A*, described by him, is not the original print, or at any rate a retouched impression of it.

‡ Vol. xvi. pa. 31.

are shepherds in the attitude of adoration, while some are playing on musical instruments. *Bartsch, Vol. xvi. pa. 42, No. 6.* Impression washed with a yellow tint, probably by the artist.

141. JESUS HEALING THE TEN LEPERS.

The lepers are seen to the left, while *Jesus*, with his disciples on the right, extends his hands towards them in the act of departing: a subject engraved on two plates; one comprising the group of the lepers—the other, our Lord and his disciples. *Bartsch, No. 16.* Impression printed with ink of a green tint.

142. PETER AND JOHN HEALING THE CRIPPLE:

An upright print. *Bartsch, No. 21.* Impression before the retouch, and before the cypher of the artist on the pedestal of the pillar: an impression unknown to *Bartsch*.

143. HELIODORUS DRIVEN OUT OF THE TEMPLE.

He is seen on horseback towards the centre of the print, pursued by two angels armed with rods. *Bartsch, No. 67. Zani, Part 2, Vol. IV. pa. 235.**

Impression before the plate was retouched, and the cypher of the artist retraced;† also unknown to *Bartsch*.

144. THE HOLY FAMILY.

The *Virgin* is seated in the middle of the subject, turned a little to the right, but her head is inclined to the left; and she is speaking to a young female saint, who is kneeling, and in the act of raising the *infant Jesus* to give him to his mother. On the left is a mitred saint, who appears to be adoring the child, while speaking to *St. Joseph*. Above the whole group, is a covering of trellis-work.

This piece, which is not described by *Bartsch*, is washed and heightened, apparently by *Meldolla* himself, and is a chef d'œuvre. Height $8\frac{3}{4}$ inches, width $5\frac{3}{4}$ inches. It is from the collection of *Sir M. Sykes*.

* *Zani* accuses *Bartsch* of not having satisfactorily explained the subject of this print.

† In the cabinet of the *Count de Fries*, there was an impression of this rare engraving, but retouched: it was purchased by the proprietor of the collection now describing.

CESARE* REVERDINO.



The date of this engraver's birth, and all other particulars of his life, are unknown. One only of his prints is dated, and that bears the year 1531. He was, perhaps, a scholar of *Marc' Antonio*, but not a very creditable one.

145. DAVID CUTTING OFF THE HEAD OF GOLIATH.

This action is represented as taking place before the mouth of a great cavern. The giant's body is stretched across the print, his feet towards the left, and his head resting on a stone: there are soldiers seen in the cavern. On one of the stones, above the left knee of the giant, is this inscription:—“*GOLIATH INTERFICITVR A DAVIDE CAPVT,*” &c. with the cypher:

after *Giulio Romano*.

This print is not described by *Bartsch*.—Width 6 inches, height $5\frac{5}{8}$ inches. *Zani*, (*E. M. Vol. 3, pa. 285,*) calls it his chef d'œuvre. He states the first impression as having the above cypher, but the second, the cypher *CRf.* (the *E* being omitted,) and the address of *Petrus de Nobilibus*. This, therefore, according to *Zani*, is the first impression.

146. THE RETURN OF THE PRODIGAL SON.

A subject from a design of *Parmegianino*. *Bartsch, Vol. xv. pa. 473, No. 14.*

MARTINO ROTA

was born at *Sebenico*, in *Dalmatia*, about the middle of the 16th century, and appears to have resided entirely at *Venice*, and to have died there. He was an artist of considerable repute, from the careful and finished execution of his engravings, which, however, are very deficient in feeling and harmony.

* Not *Gasparo*, as often quoted.

147. THE LAST JUDGMENT.

From the celebrated fresco of *Michelagnolo*, in the *Sistine chapel of the Vatican*: The engraver's chef d'œuvre. *Bartsch*, Vol. *xvi*. pa. 260, No. 28.

First impression, with the address of *Lucas Guarinonij*.

LUDOVICO CARRACHE

was the son of a butcher, and was born at *Bologna*, in 1555. He received his first instructions from *Prospero Fontana*, and afterwards studied several years under *Pasignano*. Having profited by the lessons of the greatest masters at *Parma*, *Mantua*, and *Venice*, he returned to *Bologna*, where he became the founder of a glorious school. He appears to have engraved only five plates, and died in his native city, in 1619.

148. VIRGIN AND CHILD.

The *Virgin* is contemplating the *infant Jesus*, whom she holds in her arms, and who is adored by angels: an etching, strengthened with the burin. *Bartsch*, Vol. *xviii*. pa. 24. No. 2.

AGOSTINO CARRACHE.



MOST distinguished engraver, and scarcely less celebrated as a painter, was cousin-german to *Ludovico*, and was born at *Bologna*, in 1557. He was possessed of extraordinary abilities, and a great literary capacity, which he devoted to the acquisition of every thing delectable in art and science. Indeed his accomplishments are well calculated to excite astonishment; for he was a poet, a philosopher, a mathematician, a geographer, an astrologer, a musician, and a student in medicine.

Like his cousin, he received his first instructions in drawing from *Prospero Fontana*; he learnt modelling from *Minganti*, and designing with a pen from *B. Passarotti*.

After having practised as a goldsmith, he studied engraving under *Domenico Tibaldi*, and became the most scientific artist of his time; wanting nothing but a more finished execution to render his works of engraving almost perfect. They are studies well worthy of imitation at the present day.

Agostino died at *Parma*, in 1602, leaving behind him a great reputation. Had he not abandoned painting for the greater proficiencey in engraving, his pictures would, it is conceived, have equalled those of his brother *Annibale*.

149. THE CRUCIFIXION OF OUR LORD.

This subject is composed of three plates, joined lengthways, and engraved from the celebrated picture by *Tintoretto*, in the church of *St. Roch*, at *Venice*. *Tintoretto* is said to have been so struck with the scientific execution of this print, that he confessed it in many respects to surpass the original.

According to *Gori* and *Boschini*, the plate was sent into *Flanders*, and gilt: this, however, is not the fact, as it is, or lately was, in the possession of *Longhi* at *Bologna*, who purchased it from *Rasigotti*. *Bartsch*, Vol. xviii. No. 3. *Zani*, part. 2. Vol. xiii. pa. 41 to 47.*

150. SAINT JEROME.

The *Saint* is seen in profile: he holds a crucifix with his left hand, and a stone in the right. Above, on the left, is seen the lion. In the ordinary impressions, we find the artist's name, with the initials of the editor *Steffanoni*, and a latin inscription, commencing, “*PURPURA, FASTUS,*” &c. This was the last plate engraved by *Agostino*, and was left unfinished at his death. It is the most bold, scientific, and perfect work of the artist, and was afterwards completed by *Francesco Brizzi*, the pupil of *Agostino*, under the immediate direction of *Ludovico Carrache*. *Bartsch*, No. 75.

Impression of the plate as left by *Ludovico*:—the left leg and left arm of the *Saint*, and the background, to the right at bottom, are only in contour; the lion is partly engraved, but the background, to the left at top, is wholly white.

151. SAINT JEROME, AFTER TINTORETTO.

This subject represents the *Virgin* appearing to *Saint Jerome* in the air, supported by four angels. The *Saint* is in the left corner; and, at his feet,

* This print is dated in 1589; but from the observations of *Bianconi*, quoted by *Zani*, it must have been begun in 1587, to allow time for its being published in 1589, with a dedication to *Ferdinand*, then a cardinal. *Malvasia* thinks that impressions may exist, bearing a date of 1588; but such are not known.

are the lion and an open book: a chef d'œuvre.—Impression with the date of 1588.—*Bartsch*, No. 76.

152. PORTRAIT OF JOHN GABRIEL SIVEL,

Comedian; famous for his talent in representing, by himself, a whole comedy. *Bartsch*, No. 153.

ANNIBALE CARRACHE.

Annibale was the brother of *Agostino*. He was born at *Bologna*, in 1560, and died at *Rome*, in 1609. Originally destined for a tailor, he was ignorant of every principle of the art in which he afterwards became so eminent, until taken under the tuition of *Ludovico Carrache*. His extraordinary genius was at first very slowly developed; but it suddenly and rapidly unfolded itself, and he produced pictures of first-rate excellence at the age of twenty-eight. From an intense study of the works of *Michelagnolo* and *Raffaelle*, he became one of the very foremost painters of the *Italian School*. His engravings are not less meritorious. They differ in their execution indeed, to a surprising degree, and shew the perfect originality of talent of the artist, who understood every method of giving variety to his performances.

153. SUSANNA SURPRISED BY THE ELDERS:

an etching which displays the great talents of the master in a high degree. *Bartsch*, Vol. xviii. pa. 180. No. 1. Proof before the letters.

154. THE DEAD BODY OF OUR LORD BEWAILED BY THE MARIES.

The *Saviour*, taken from the cross, is extended on the lap of the *Virgin*, who has swooned in the arms of one of the *Maries*. Near her, *St. John* is seated, holding the right arm of *Jesus*, and pointing out the wound to the *Magdalen*: a subject called “*The Christ of Caprarola*.” *Bartsch*, No. 4. Impression before the address of *Nicolo van Aelst*.

155. THE VIRGIN, OUR SAVIOUR, SAINT JOHN THE BAPTIST, AND SAINT ELIZABETH.

The infant *Jesus*, on the lap of the *Virgin*, is presenting drink to *St. John*, in a bowl or porringer; engraved in 1606: a subject called “*La Vierge à l'écuelle*.” *Bartsch*, No. 9. Proof before any writing.

GUIDO RENI.

This delightful painter was born at *Bologna*, in 1575. Educated in the *School of the Carracci*, his talents are said to have soon excited the jealousy of his great teachers. No artist, perhaps, ever obtained more general admiration, from his fascinating design, easy execution, correct drawing of the extremities, and breadth and grandeur of drapery ; but above all by the noble and graceful air of his female heads.

These good qualities are, in many respects, found in his etchings ; but it must be allowed, that his prints, like those of *Claude Lorraine*, do not approach to the excellence which might be expected from so great a painter. He died in 1642, in his native city, miserably poor, from an inveterate habit of gaming, which nothing could conquer.

156. THE VIRGIN AND THE INFANT JESUS.

The *Virgin* holds the infant *Saviour* in her arms, who is embracing her : Through an arcade, is seen, in a landscape, *St. Joseph*, walking. *Bartsch*, Vol. xviii. pa. 282, No. 1 : one of the rarest and most perfect etchings of the master.

First impression, before the name and address of *Van Aelst* ; an impression not noticed by *Bartsch*.

157. THE VIRGIN, INFANT JESUS, AND ST. JOHN.

The *Virgin*, seen in profile, and turned to the right, is seated near a table, on which is the infant *Jesus*, extending his arms to *St. John*, who approaches to kiss his right foot. *Bartsch*, No. 6.

Also two copies not described.

158. HOLY FAMILY.

This is the first and most agreeable of several prints by *Guido*, of a similar composition. The *Virgin* is seated near an arcade : to the right is the infant *Jesus*, who extends his hand to take hold of his mother's robe ; and to the left is *St. Joseph*, with a book. In the style of *Parmegianino*. *Bartsch*, No. 9. First impression, before the name of *Guido*.

159. A GLORY OF ANGELS.

This subject is from a design by *Cangiagio*. To the left, at the bottom, in the ordinary impressions, is “*LUCAS CANGIASIVS INV.*” and in the margin

an inscription, commencing “*JVBILEMVS DEO, &c.* with a dedication to *Signor Vido Taurelli*, by *P. Stephanonius*, the editor. *Bartsch*, No. 45.

Impression before the heads of the angels at the upper extremity of the plate, and before any writing; and in which the clouds on each side of the subject are not retouched with the graver. See *Bartsch*, Vol. xviii. pa. 199 and 200, where the present impression is described.

SIMONE CANTARINI DA PESARO.

CALLED
PESARESE.

This artist was an admirable pupil and imitator of *Guido*; and so effectually has he rendered the style and execution of his master in many prints, as to create great difficulty in distinguishing the etchings of the two artists; several of the productions of *Cantarini*, having been confidently attributed to the hand of *Guido*.

Cantarini was born at *Oropezza*, near *Pesaro*, in 1612, and died at *Verona*, in 1648, at the early age of thirty-six.

160. JUPITER, NEPTUNE AND PLUTO.

They are represented as offering homage of their crowns to the arms of *Cardinal Borghese*: a subject invented and engraved by *Pesarese*. *Bartsch*, Vol. xxi. pa. 139. No. 29.

First impression, with the arms of the Cardinal, and the elephant, in the small cartouche at the corner.

STEFANO DELLA BELLA

was the son of a sculptor, and was born at *Florence* in 1610. He received instructions in painting from *Cesare Dandini*; but afterwards entirely abandoned this, to apply himself to engraving, which he learnt of *Remigio Cantagallina*: his works are very numerous, and were executed partly in *Italy*, and partly in *France*. He died at *Florence* in 1684. His life has been written by *Baldinucci*, and also by *Jombert*, in 1772,—and the catalogue of

his works by the latter, which is very ample, forms the basis of *Heinecken's* list.

161. LE REPOSOIR, OR LA FETE DIEU.

This print, which is said to be difficult of acquisition in a good state of impression, is dedicated to *Monsieur Tubœuf*, and has a long inscription.

In the impression describing, which is a proof, the inscription and dedication are written in ink, probably by *Della Bella*.

162. VIEW OF THE PONT NEUF OF PARIS.

First impression, before the weathercock on the church of *St. Germain L'Auxerrois*. *Huber*, Vol. iv. pa. 10, No. 54.

GIUSEPPE RIBERA OR RIVERA,
CALLED
SPAGNUOLETTO.

Spagnuioletto was born, according to some writers, at *Gallipoli*, in *Otranto*, in 1593; and, by the account of others, at *San Felipe*, in 1588. He was the scholar of *M. A. Merigi*, at *Naples*, whom he left, in order to study the works of *Raffaelle*, *Corregio*, and other great masters at *Rome*, *Modena*, and *Parma*. He returned however to *Naples*, where he established himself, and remained there till his death, which took place in 1656.

The prints of this great master are remarkable for purity and correctness of design, and for the spirit and facility of their execution. He made little use of the burin, but its effects, however slight, are productive of the desired harmony.

163. THE MARTYRDOM OF SAINT BARTHOLOMEW.

This print is the chef d'œuvre of the artist, and is dated in 1624. *Bartsch*, Vol. xx. pa. 81, No. 6.

164. SILENUS AND SATYRS.

Silenus is stretched on the ground, near a vat filled with grapes, between two satyrs; one of whom is crowning him with ivy, and the other pouring out wine for him. *Bartsch*, Vol. xx. pa. 84, No. 13.

First impression before the dedication, “*AL MOLTO M^{RE}. S. DON BALSAMO.*”

GIOVANNI ANDREA PODESTÀ

was born at *Genoa*, and was the disciple of *Giovanni Andrea Ferrari*. He resided for a considerable time at *Rome*, and was a member of the *Academy of St. Luke*. The date of his birth and death can not be well ascertained.

165. THE ORCHARD OF LOVE.

A number of *Cupids*, near a statue of *Venus*, are occupied, some in gathering, some in picking up fruit; several are embracing each other; and some are trying upon themselves the power of their own darts. After a painting executed by *Titian*, for *Alfonso the First, Duke of Ferrara*. *Bartsch*, Vol. xx. pa. 173, No. 8.

Proof before any writing.

SALVATOR ROSA

was born at *Renella*, near *Naples*, in 1615, and died at *Rome* in 1673. He was instructed, in the first instance, by his father, afterwards by *Paolo Greco*, his uncle; then by *Francanzano*, *Angelo Falcone*, and *Ribera*. His subjects are remarkable for the choice of picturesque scenery, interspersed with ruins and banditti; and he is said to have occasionally frequented the romantic haunts of the latter, that he might gratify his prevailing taste by painting their wild resorts, and wilder figures. He also executed battle pieces in a spirited manner.

His etchings fully coincide with the vivid and brusque character of his pictures.

166. SAINT ALBERT PERFORMING PENNANCE.

He is suspended by both arms from a tree, in the midst of a woody and rocky landscape. *Bartsch*, Vol. xx. pa. 69, No. 2.

Impression before the dry point on the lighter parts of the rocks to the left of the *Saint*, and before other work in various places: an impression undescribed by *Bartsch*.

Impression in the usual state.

GIOVANNI BENEDETTO CASTIGLIONE,

sometimes called *Grechetto*, was born at *Genoa* in 1616, and died at *Mantua* in 1670. Having commenced his early studies under *Giovanni Battista Paggi*, and *Andrea Ferrari*, he was apprenticed to *Van Dyck*, during his stay at *Genoa*. Favourable opportunities were offered to him in all the principal cities of *Italy*, to study and examine the works of the great masters; which having accomplished, he settled in *Mantua*, where he resided till his death.

From the picturesque effect of his etchings, and the magical beauty of the chiaro-seuro, something similar to that in the prints of *Rembrandt*, the works of *Castiglione* attract general admiration.

167. LABAN SEARCHING FOR HIS IDOLS AMONG THE GOODS OF JACOB.

In the front, to the left, are a ewe and ram reposing. This is a very slight though spirited etching. *Bartsch*, Vol. xx. pa. 11, No. 4.

168. MELANCHOLY :

Represented by a female studying a volume of judicial astrology, which is spread open at her feet. *Bartsch*, No. 22.

169. AN ALLEGORY OF THE VANITY OF HUMAN PURSUITS.

Two men and a child among the scattered remains and ruins of antiquity, are indicating the instability of worldly affairs. *Bartsch*, No. 27.

BARTOLOMEO BISCAINO.

This artist, whose works in some degree resemble those of the preceding, was also born at *Genoa*, in 1632, and having first been instructed in the rudiments of painting, by his father, studied under *Valerio Castelli*, from whose precepts he became an excellent designer.

His etchings are universally admired for their intelligence, and the graceful expression of the heads. They are spiritedly executed, with a decided hand, and a rapid, yet effective touch. *Biscaino* died of the plague, in his native city in 1657, at the premature age of twenty-four.

170. THE NATIVITY OF OUR LORD.

The *Virgin*, on her knees, is adoring the infant *Jesus*, just born. Behind the *Virgin*, to the left, is *St. Joseph*, and on the right, at the top, are two

angels in a glory, one holding a censer, and the other a vase of incense. This is considered the *chef-d'œuvre* of the artist. *Bartsch, Vol. xxI. pa. 185, No. 7.*

Impression before the address of *Daman.*

MODERN ENGRAVERS OF THE SCHOOL OF ITALY.

FRANCESCO BARTOLOZZI

was born at Florence, in 1730. He was instructed in drawing by *Ferreti*, and learnt engraving from *Wagner*. His etchings, after *Ricci*, *Zucarelli*, and *Guercino*, are much admired, as they exhibit all the fire and spirit of the originals. But his fame is not greatly founded on these; as it is to his works with the burin, that he is indebted for his settled reputation. They will doubtless always be the admiration of discerning judges; while his stippled works in colors, formerly the rage and fashion of a tasteless period, are now no longer the subjects of praise, among even the moderately informed in art.

To this fashion, the talents of *Bartolozzi* were long slavishly subservient; and it is to be regretted, in addition, that even some of those flimsy productions, to which his name appeared, were entirely the performances of pupils unworthy of his instructions.

He passed the greater portion of his life in *London*; but died at *Lisbon*, in 1813, at the advanced age of eighty-three.

171. CLYTIE REPULSING THE GOD OF LOVE:

a circular engraving, after *Annibale Carrache*. All the talent of *Bartolozzi* is to be found in this excellent work, particularly in the figure of *Cupid*.

Proof on India paper, before the letters.

172. THE DIPLOMA OF THE ROYAL ACADEMY OF LONDON:

after *G. B. Capriani*. In some respects, perhaps, this is the very best work of both artists.

Impression presented by *Bartolozzi* to *Mr. Lock* of *Norbury Park*.

GIOVANNI VOLPATO

was born at *Bassano*, in 1738, and died at *Rome*, about 1800. He was originally an embroiderer, but attached himself to engraving from irresistible inclination. *Bartolozzi*, who instructed him at *Venice*, was warmly disposed to foster and encourage his talents, which had their opportunity of full display at *Rome*, where he was employed to engrave the admirable works of *Raffaelle d'Urbino*; and this undertaking established his reputation.

173. THE SCHOOL OF ATHENS:

after the fresco, by *Raffaelle*, in the *Vatican Palace*. Proof before the letters.

RAFFAELLE MORGHEN.

This very celebrated engraver was born at *Portici*, near *Naples*, in 1761, according to the account of his scholar, *Nicolo Palmerini*, who has published a catalogue of his works, with a sketch of his life, and of the progress of his success in engraving. He received the name of *Raffaelle* from his father's respect to the great painter.

In 1778 he became the scholar of *Volpato*, at *Rome*, then the most eminent engraver of Italy, whom, however, he has greatly surpassed; and has attained a reputation, which can scarcely admit of increase. Under *Volpato's* direction, he engraved several of the paintings of his great namesake, in the *Vatican*, which did him infinite credit, and which are preferred to the works of his master.

In 1792 he went to *Naples*, and in the following year to *Florence*, where some of his best works are executed. He married *Domenica Volpato*, his instructor's daughter, by whom he had a family of fourteen children: five of these are living, and the artist himself, at the advanced age of sixty-six, still continues his profession with delight.

174. ST. JOHN THE BAPTIST PREACHING IN THE DESERT:

after the picture by *Guido Reni*, in the collection of *Earl Grosvenor*. Finished proof, before any writing. *Palmerini's Cat. 3rd. Edit. 1824*, No. 118.

**175. AURORA, ACCCOMPANIED BY THE HOURS, PRECEDING THE CHARIOT
OF THE SUN :**

after the celebrated fresco, by *Guido Reni*, on the ceiling of the *Rospigliosi Palace*, at *Rome*. Finished proof, before any writing, the artists' names excepted : an impression remarkable for its color. (P. 125.)

176. PORTRAIT OF GENERAL FRANCESCO MONCADA, DUKE OF OSSUNA:

This is after the celebrated equestrian portrait by *Van Dyck*. Finished proof, before the inscription, and with the date 1592. (P. 162.)

177. VIRGIN AND CHILD :

after *Raffaelle*: a circular piece, called: "*La Madonna della seggiola.*" Finished proof before any writing. (P. 165.)

178. THE VIRGIN CONTEMPLATING THE INFANT JESUS ASLEEP :

a subject in a landscape, after *Titian*. Finished proof, before any writing. (P. 177.)

179. Impression with the letters.

180. THE LAST SUPPER OF OUR LORD :

after the celebrated painting by *Lionardo da Vinci*, in the convent of the Dominicans at *Milan*: one of the eleven proofs before the inscription ; perfectly finished, except one of the small plates on the table. (P. 180.)

181. THE PENITENCE OF THE MAGDALEN.

She is represented kneeling, with dishevelled hair, and clasped hands, in a rocky landscape : after *Murillo*. Finished proof, before any writing. (P. 188.)

182. PORTRAIT OF RAFFAELLE D'URBINO :

after a picture by himself. Finished proof before any writing. (P. 191.)

183. Impression in which the left-hand is only traced, and the face, the cap, and part of the dress are not finished.

184. PORTRAIT OF RAFFAELLE'S MISTRESS :

a subject called *La Fornarina* : after *Raffaelle*. (P. 215.)

Impression in which the outline of the figure is merely traced, but the background finished : on this impression are engraved, by the artist, the words "*UNICA PROVA, R. M.*"

185. Impression in which the bust is finished, except the bosom; but the arm is only traced.

186. Finished proof before any writing.

187. THE VIRGIN, INFANT JESUS, AND ST. JOHN.

The *Virgin* holds an open book, and our *Saviour* has in his hand a linnet. A subject usually called in *France*, “*La Vierge au chardonneret* :” after *Raffaelle*. Finished proof before any writing. (P. 213.)

188. THE VIRGIN AND CHILD.

A small oval in a square: *Ludovico Carrache, pin.* Finished proof, on *India* paper, with the artists' names, but before the inscription. In this manner very few impressions are said to have been taken. (P. 198.)

LUDOVICO SCHIAVONETTI

was born at *Bassano* in 1765, and was the son of a stationer. He discovered an early taste for drawing; so much so, that when only thirteen years old, he was placed under the tuition of *Giulio Goldini*, a painter. Having profited highly by the instructions he received in design, he applied himself to engraving; and, afterwards, from his intercourse with *Bartolozzi*, in *England*, derived such useful lessons, as rendered him an engraver of eminence, and remarkable for freedom, blended with correctness. He died in 1810.

189. FLORENTINE SOLDIERS SURPRISED BY THE APPROACH OF THE ENEMY, WHILE BATHING IN THE ARNO :

after the celebrated cartoon of *Michelagnolo*. Proof on *India* paper before any writing.

GIUSEPPE LONGHI,

an eminent artist, now (1827) residing at *Milan*.

190. THE MAGDALEN IN THE DESERT.

She is represented in a recumbent posture, meditating on the contents of a book open on the ground before her: after *Correggio*. Proof before any letters, and before the arms.

191. THE VIRGIN SEATED IN A LANDSCAPE, WITH THE INFANT SAVIOUR
AND ST. JOHN:

called *La Madonna del Lago*: after *Lionardo da Vinci*. Proof before any letters, the artists' names excepted; in which state six impressions only are said to have been taken.

192. PORTRAIT OF MICHELAGNOLO BONARROTI:
after a picture by himself. Proof before the letters.



EARLY ENGRAVERS
OF
GERMANY AND THE LOW
COUNTRIES.



Periam. sc.

EARLY ENGRAVERS

OF

GERMANY AND THE LOW COUNTRIES.

Æ·S. CALLED THE MASTER OF 1466.



Æ·S.

For this meritorious artist, no certain particulars are known to us. His engravings appear to be all original, and very delicate, and are executed in a style peculiar to himself. Some of those described by *Bartsch* and *Ottley*, are dated in 1465, 1466, and 1467, and are of great talent; but no print by him of an earlier date than 1465, appears to have been noticed by any writer. The first specimen by this artist, about to be described, bears, however, the date of 1460

or 1464.—*Mr. Ottley*, in his *Introduction to Fac-simile Specimens, &c. pa. 9*, of the *Catalogue*, doubts the existence of the former of these dates on the print here described. With every respect for *Mr. Ottley*, this is a question of eyesight: its present possessor has scrupulously examined it, and feels strongly inclined to believe that it is 1460. Its priority as the earliest engraving on copper with a date, would not, however, be impeached, were the last figure established as a 4, instead of a cypher. One or the other it must necessarily be, and is clearly a first essay. This, therefore, will be the earliest ascertained date on any impression from an engraving on copper; and, in consequence, our artist may more justly be considered as entitled to the appellation of “THE MASTER OF 1460 OR 1464.”

193. THE HOLY FAMILY. 1460 OR 1464.

The *Virgin* is seated in a small gothic chapel, with a crown on her head, and her hair flowing on her shoulders: she holds the infant *Saviour* on her left knee, and offers him an apple. On the right is *St. Joseph*, and on the other side an angel, both holding long tapers; the heads of the *Virgin* and child are each encircled by a solid nimbus. Behind these figures, are three gothic windows; and the chapel is terminated by a kind of dome, with three other small windows in the lantern. To the centre gothic pinnacle, are attached the keys of *St. Peter*; and above the arch of the chapel, outside the dome, and just underneath the window nearest to the left, is the date 1460 or 1464.

The execution of this print, though neat, is very dry: it nevertheless possesses a promise of the talent of the artist. Height 4 inches, width $2\frac{3}{4}$ inches.

194. THE MADONNA. 1467.

She is standing under an arch, on each side of which is a small shield, or escutcheon. She wears a long veil, and appears to be praying, with her hands joined before an open book, placed on a cushion. In the back-ground are the gothic letter **G**, and the date 1467 thus: **1467**.

This print was unknown to *Bartsch*; but is described in the Appendix to the master’s works* on the authority of *Heinecken’s Neuste Nachrichten*, Vol. I. pa. 395. Height 5 inches, width $4\frac{3}{8}$ inches.

195. THE ANNUNCIATION.

In the middle of this print, the *Virgin* is seen kneeling, with an open book in her right hand: her left is raised, and she is looking down with an air of

* Vol. VI. of the *PEINTRE GRAVEUR*, pa. 48.

humility, listening to the words of the angel *Gabriel*, who, on the right of the print, with his left knee to the ground, and holding an extended scroll with both hands, is announcing his heavenly mission. The hair of the *Virgin* is long and flowing, and the holy spirit is seen descending in the shape of a dove on her head, which is encircled by a glory. To the left, in the back-ground, is a gothic casement, with double shutters, and towards the right a vase with lilies: under the casement is a small altar, with an open book, and in the side of the altar, a little door, half shut.

This print, both in the design and execution, may be considered as one of the most beautiful and graceful productions of the artist: it is without name, date, or mark, and has not been hitherto described.

It would seem, at first sight, from the description, to bear some resemblance to No. 9, of this master's works, in *Bartsch's Catalogue*; but, on comparison of details, it is evidently a different print. Height $5\frac{7}{8}$ inches, width $4\frac{1}{4}$ inches.

TWENTY-NINE PLAYING CARDS

OF A PACK OF FIFTY-TWO,

WITH TWO VARIATIONS, FOURTEEN DRAWINGS OF OTHER CARDS
OF THE SAME PACK,

AND ELEVEN ANIMALS ON SEPARATE PLATES, FORMING THE MARKS OF SUIT.*

No. I.—*Suit, of which the points are expressed by Human Figures.*

196. THE ACE.

A savage man, with a long beard, holds in the right hand a bow, and in the left a long staff. This is a drawing.

197. THE DEUCE.

In the left corner, at the top of the card, a savage man is sitting on a bank,

* To preserve the series, the drawings are here described with the engravings, in the order of the pack.

with the left leg stretched out, and holding a club with both hands. In the right corner, at the bottom, is another male savage, sitting on a bank, and holding a bow in his left hand: this is also a drawing.

THE THREE *is wanting.*

198. THE FOUR.

On the left, at the top, is a naked savage, drawing a bow, opposite to a man in a dress of leaf work or skins, whose back is turned, and who is playing on a guitar. To the left, at the bottom, is a naked female savage, with long hair, sitting: she holds out her left hand to another female savage, who is seated on the right, and who holds a reel.

All the figures forming the points in this and the other engraved cards, are printed from separate plates.

199. THE FIVE.

To the left at the top is a diminutive man, dressed in a clothing of leaf-work: he extends his right leg in a dancing posture, on the knee of which his right hand is placed, while he raises the forefinger of the left. To the right is a naked savage, in the act of drawing a bow against the figure last described: the reverse or counterpart of the figure similarly occupied in the four. In the centre is an old savage, his legs extended, turned to the left, and holding a long pole. To the left at the bottom is a man, in a dress of leaves, seen sideways, playing on the guitar, opposite to a young female, half clothed in the same leaf-work, and with long hair. Her left leg, on which her left hand is placed, is crossed over the other leg, and she is beckoning with the right hand to the figure playing on the guitar: she is a counterpart of the third figure in the four.

200. THE SIX.

On the left, at the top, stands a naked female, with long hair, holding a veil, opposite to whom is the second figure of the four, with the guitar. Below, on the left, is a naked female, sitting and holding a distaff; and opposite is the naked female who forms the third figure of the four. On the left, at the bottom, is the first figure of the four, drawing a bow, opposite to a man in a leaf-work dress, who is blowing a horn: this is a drawing.

THE SEVEN AND THE EIGHT *are wanting.*

201. THE NINE.

To the left, at the top, is a lion sitting, turned to the right; the reverse of

the centre figure of the three. Next to this, are the first figure of the five, and the last figure of the four. In the next range are the first and centre figures of the five, (the latter in a reversed direction,) and the last figure of the six ; and in the range at the bottom, are the first figure of the four, the last figure of the five, and a man in a leaf-work dress, seen in front, playing on the guitar, with his head turned a little to the right : this is also a drawing.

202. THE TEN.*

A young man is standing on a grass plot, turned to the right, dressed in a long robe, with a cap on his head, from which hangs a scarf or veil, fringed with oak leaves. His left hand is placed on his hip, and his right is raised as in the act of speaking. To the left at the bottom, is the little grotesque figure, which forms the last figure of the six, in a dress of leaf-work, blowing a horn.

203. THE KNAVE.

This is a young man in a mantle and cap, covered with fringe. From the cap hangs a scarf, which passes round his right arm, and is held with his right hand : his left is placed on a girdle, from which hangs a purse. On the left at top is the same grotesque figure, playing on the guitar, which is found in the card of the five.

204. THE QUEEN.

She is seated on cushions, turned towards the right, and is dressed in a long robe, and a large mantle. In her right hand she holds a chaplet of beads, over which her left hand is crossed. On her head she wears a veil, surmounted by a crown : this veil passes round her neck, and descends over her right shoulder, between her hands and her dress. On the right at the bottom is a diminutive figure of a naked female covered with hair, in the act of walking towards the left, and holding a long veil with both hands ; it is the reverse of the first figure in the six.

205. THE KING.

He is seated in a regal chair, the arms of which are ornamented with figures

* It is difficult to distinguish the tens from the knaves ; but the difference of value, as *Bartsch* observes of the *German* cards (*Vol. x. pa. 70, note; and pa. 84*) is denoted by the marks of suit being in the one denomination at the top, and in the other at the bottom of the card.

in niches : the left niche containing an apostle, in a long robe, and the right a figure with a club. The king, who is a man of pleasing features, has frizzled hair, surmounted by a crown, and wears a long beard : he holds a string of beads in both hands, at the end of which is a tassel. On the left at bottom is the same little grotesque figure, in a dress of leaf-work, seen almost in front, and playing on the guitar, which forms the last figure of the nine.

No. II.—*Suit, of which the points are expressed by Bears and Lions.*

206. THE ACE

is represented by a large lion couehant, turned to the right, but the face looking to the front : this is a drawing.

207. THE DEUCE.

At the top is a lion rampant seen from behind and turned to the left, and at the bottom is a lioness turned to the right : this is also a drawing.

208. THE THREE.

At the top on the left, is a lion rampant seen from behind, the reverse of the first figure of the deuce. In the middle, on the right of the card, is another lion sitting ; and at the bottom on the left, is a third lion turned towards the left, but the head looking upwards to the second lion :—this is likewise a drawing.

209. THE FOUR.

To the left at the top is a lion sitting, turned to the right, the reverse of the centre figure of the three ; opposite is a lion passant, roaring. At the bottom on the left, is a bear standing on his left hind leg, his head looking up and his left paw raised ; and opposite to the bear is a lion roaring.

THE FIVE is wanting.

210. THE SIX.

On the left at the top, a lion passant is seen opposite to a lion sitting. These figures are the reverses of those forming the upper range of the four. Below, a lion is looking to the right, the left paw raised, and is sitting

opposite to a lioness couchant. At the bottom on the left is an old lion lying down opposite to a lion sitting, the reverse of the last figure of the three : this is a drawing.

211. THE SEVEN.

At the top on the left a lion rampant, a repetition of the first figure in the three, is opposite to a bear, the reverse of the third figure of the four. Below these is a bear sucking his paws, between a couchant lioness and a sitting lion ; and at the bottom are the two lions which form the lower range of the six.

212. THE EIGHT.

The top range is formed of the bear in the four, the first lion in the three, and the third lion in the six. The second range contains the first two lions of the four ; and the third range consists of the same lions which form the bottom ranges of the six and the seven, with the addition of the bear sucking his paws.

213. THE NINE.

The top range is composed of the first lion of the four, the bear sucking his paws inverted, probably by mistake, and a bear in the attitude of climbing. The centre consists of the bear in the four, between the first lion of that card, and the lioness of the six ; and the bottom range contains the first and last lions of the three, and a rampant lion turned to the left.

214. THE TEN.

This is represented by a young man in a habit with one very long sleeve hanging from his right arm, and bordered with a sealloped fringe. On his head he wears a large round hat with three ostrich feathers, and a veil or scarf attached to the hat flows down behind: he has clogs on his feet, and is walking with his left hand on his breast. To the left at the bottom, is the lion guardant, which forms the third figure of the six.—This print seems to be an impression from the plate when retouched by the artist.

215. THE KNAVE.

A young man with frizzled hair, round which is a garland with a small rosette, appears walking towards the right, and is dressed in a large mantle, with fringe. In his right hand he holds a ring or jewel, and round

his right arm is an embroidered scarf: a white veil flows behind his dress, and round his neck is a collar or necklace. On the left at top is the lion rampant, forming the first figure of the three.

216. THE QUEEN.

She is seen in full face, seated on large embroidered cushions: both her hands are placed on her knees, and in the right is an apple or a ball. She is dressed in a large robe and mantle, the latter of which is attached to her left shoulder by a rosette, and she wears a rich necklace. Her eyes are directed downwards, and on her head is a very singular crown, partly formed of birds with extended wings, with a veil above them: at her feet to the left is the lioness couchant of the six.

217. THE KING.

This monarch is seated with extended legs on cushions, dressed in a habit almost entirely covered with fringes of oak-leaf: he holds an open letter with both hands, which he appears to be reading. His hair is long and curled, and he wears a crown from which hangs a veil, flowing down behind. On the left, at the bottom, in the folds of his robe, is the lion looking upwards, its head turned to the left, which is found in the last figure of the three.

A duplicate impression of the same King, but retouched by the artist: instead of the lion on the left, at bottom, the lion forming the third figure of the six, and also found in the ten, No. 214, is here placed on the left at top.

No. III.—*Suit, of which the points are expressed by Stags, &c.*

218. THE ACE*

is expressed by a stag with large antlers, couchant and turned to the right, but the face looking in front: this is a drawing.

* *Bartsch, Peintre Graveur, Vol. x. p. 102, No. 2*, describes a card which seems to be the ace in question.

219. THE DEUCE

is composed of an unicorn with a tremendous horn, turned towards the right, but his face looking to the opposite side, and of a handsome stag with large antlers, running towards the left.

220. THE THREE.

At the top, on the left, is a stag with inclined head, scratching his face with his hind leg: to the right is another stag browsing; and below, a third lying down, with his head turned towards the right.

221. THE FOUR.

At the top, on the left, is a stag with short horns standing opposite to the browsing stag of the three: below, is the stag lying down, found in the deuce; and opposite is an elk.

THE FIVE AND SIX *are wanting.*

222. THE SEVEN.

At the top is a doe, between the first stag of the four, and the first stag of the three. In the centre is the browsing stag of the three; and at the bottom are two fawns and the elk.

223. THE EIGHT

is composed of all the stags and fawns of the seven, exactly reversed in their points of view, with the addition of a beast like a lama in the centre of the bottom range.

224. THE NINE.

The top and bottom ranges of this card are similar to those of the eight; and between the two fawns of the seven and eight, is a reversed representation of the large-horned stag of the three.

225*. THE TEN.

A man dressed in a mantle, with a fur cap on his head, is walking towards the left on a grass-plot: the fingers of his right hand are seen beyond the mantle in the act of gesticulating. To the right at the bottom is the fawn couchant, which forms the centre figure in the bottom range of the seven.

226*. THE KNAVE :

This is a grotesque figure, with his head uncovered, and with frizzled hair, turned to the right: he is dressed in a long coat, edged with fur; and round his middle is a girdle, from which hangs a dagger. He has clogs on his feet, and holds an open letter in both hands, which he appears to read. To the left at the top is the doe, which forms the centre figure in the first range of the seven.

227*. THE QUEEN.

She is seated on a grass-plot, her long hair flowing over her shoulders, and her head adorned with a crown. In her right hand she holds a small mirror, into which she appears to be looking, and where the reflexion of her features is seen. She seems to be dividing her tresses with her left hand, and is dressed in a long robe, which falls all round her in great folds: in the midst of these folds is the browsing stag of the three.

228*. THE KING.

He is seated on a gothic throne, his arms crossed over his breast: on his hands are gloves with tassels, but his fingers are concealed by his mantle, which likewise covers the greater part of his person, and the seat on which he is sitting. To the left of the print, at the bottom, is the fawn which forms the first figure in the lower range of the seven.

No. IV.—*Suit, the points of which are expressed by Birds.*

229*. THE ACE.

This is a large owl turned to the left, but the face seen in front: it is a drawing.

230*. THE DEUCE.

A bird at top, like a stork, is looking down upon a bird with expanded wings: this is also a drawing.

231*. THE THREE.

At the top is a bird like a heron, with expanded wings, looking down at a cassowary, whose head is turned up and the right leg extended: to the right near the bottom, is the uppermost bird found in the deuce.

232*. THE FOUR.

At the top, on the left, is a crane, and opposite to this bird, an adjutant. Below is a vulture striding towards another bird of prey, who is stooping with a snake between his beak.

233*. THE FIVE

is composed of an owl surrounded by four small birds, two of whom above the owl are flying: this is a drawing.

THE SIX *is wanting.*

234*. THE SEVEN.

In the centre is the owl of the five, surrounded by six birds of various kinds, among which a hoopoe is distinguishable: three of the smaller birds are reversed representations of others in the five.

235*. THE EIGHT.

At the top are three imaginary birds, one of which grasps its beak with the left claw. In the centre are two birds with tufted crests, looking fiercely at each other; and at the bottom are three others, one of which is dressing its feathers.

236*. THE NINE.

At the top are three tufted birds, one dressing its feathers. In the centre are a pelican, a bird with outstretched wings, and a stork; and at the bottom are three other birds, the one in the centre with expanded wings.

THE TEN *is wanting.*

237*. THE KNAVE:

This is represented by a young man, in the dress of a herald, without a cap, his bushy hair encircled with a garland. His robe is ornamented with

a deep border of oak leaves. He is turned to the left, and wears ankle boots laced on the outside. On the left at the top is a bird of prey, with expanded wings, its head partly concealed by the left: of this bird there is not any repetition.

238*. THE QUEEN.

She is seated on a throne, formed by a large cushion, and is dressed in a robe with enormous sleeves, the ample folds of which cover her whole person. On her head is a sort of cap, ornamented with one large and two small rosettes, and surmounted by a veil, embroidered and fringed. She is turned towards the left, and her crown is placed on a cushion, near her right arm. On the left at the top, is the bird which forms the third figure of the seven.

A duplicate impression of this Queen, but apparently retouched by the artist; and instead of the bird on the left at top, is the doe which forms the second figure in the seven of stags.

THE KING is wanting.

Each of these cards is about $5\frac{3}{8}$ inches in height, by $3\frac{1}{2}$ inches in width.*

The eleven separate figures, which are marks of suit, are as follow:—

A LION RAMPANT: used in the three, the knave, &c.

A DUPLICATE of the same lion.

A BEAR WALKING, turned to the left.

A LION IN A SITTING POSTURE:—the same figure as in the three, the eight, the nine, and the king.

A LIONESS RAMPANT:—also forming the last figure of the nine.

* Three cards of a *German* pack are described by *Bartsch* in the *Tenth Volume* of the “*Peintre Gravur*,” “*le valet*,” *pa. 93*; “*le roi*,” *pa. 100, No. 7*; and “*un roi*,” *pa. 119, No. 6*; which resemble, in some particulars, *Nos. 237, 228, and 205*, in the present Catalogue; but they are certainly not the same.

A LION PASSING TO THE RIGHT:—used in the four and the eight.

A LION WITH A LARGE MANE, sitting, and turned to the right:—used in the six and the nine.

A BEAR STANDING ON THE LEFT HIND LEG, with his paw raised:—used for the centre of the nine.

A LION PASSING TO THE LEFT AND ROARING:—used in the four.

A LION GUARDANT:—used in the six, the eight, the ten *No. 214*, and duplicate King, *No. 217*.

A BEAR ON HIS BACK, SUCKING ONE OF HIS PAWS:—used in the seven, the eight and the nine.

A LIONESS COUCHANT:—used in the six, the nine and the queen.

All these plates are of an irregular form, several of them the exact shapes of the figures which they contain: those indicating the suits on the court cards, are all impressed in spaces curiously left for the purpose, in the work of the larger plates.

Nos. 214, the duplicates of *216* and *217*, and the small plates of animals, are from the *Collection of the Count de Fries*, all the others are from the *Allen Collection*. One of the knaves, and a few of the animals, pasted together, are to be found in the *Royal Library*, at *Paris*.



UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED



Bartsch considers this artist to have been a scholar of the master of 1466. We have no document, however, but his works, to point out the period in which he flourished.

* In *Mr. Ottley's Enquiry*, *pa. 623 & 624*, by mistake this mark is prefixed to the description of engravings marked  only, and vice versa.

225. DESIGN OF A GOTHIC CHAPEL.

This chapel is half open, and is surmounted by a dome with three high casements. The floor is paved with squares of black and white marble: it is an excellent specimen of the artist's talent. *Bartsch, Vol. vi. pa. 61, No. 18.*

UNKNOWN ARTIST,

SOMETIMES CALLED

Francis Stoss, or Stoltzirs, or Stoltzius,

WHOSE ENGRAVINGS ARE MARKED THUS.



226. THE RAISING OF LAZARUS.

This print is very singular both in its design and execution; for the mode of engraving has produced a partial and curious effect of bur. The mark is in the middle at bottom. The present impression is most probably that described by *Bartsch, Vol. vi. pa. 66, No. 1.* and by *Zani, E. M. part 3, Vol. vi. pa. 91.*

227. THE VIRGIN AND CHILD.*

The *Virgin* is seen in full face: she is standing, holding the infant *Jesus* on her arm, and an apple in her right hand. The mark is in the middle, at bottom. *Bartsch, No. 3.*

These two specimens are also mentioned in *De Murr's "Journal Zur Kunstgeschichte," Vol. II.*; and in *Jansen, "Sur l'origine de la gravure," Vol. I. pa. 134*, in the note, as forming Nos. 18 and 19, in the *Praun cabinet*—they were afterwards in the collection of the *Count de Fries*.

* Mr. Ottley, in his *Enquiry, pa. 619*, describes a *Virgin and Child* by this artist, in the *British Museum*, considering it to be one not mentioned by *Bartsch*. It is, however, undoubtedly the print No. 3, in *Bartsch's Catalogue*; though it is not easy to say, whether the *Virgin* holds an apple, as stated by *Bartsch*, or a rose, as mentioned by *Ottley*.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED
THUS,

b & S.

Of this singular artist, no particulars have reached us. It is presumed that he flourished in 1479; and he has by some, but very erroneously, been considered a brother, or relative, of *Martin Schongauer*.

228. THE CONCERT.

A young lady is sitting, and playing on the dulcimer, while a young gentleman opposite to her, also sitting, is accompanying her on the guitar: the dulcimer is placed on a small round table. This print is circular. *Bartsch*, Vol. vi. No. 19.

229. A GROTESQUE SUBJECT.

An old male dwarf is wheeling a female dwarf in a barrow. *Bartsch*, No. 20.

This specimen is likewise mentioned in *De Murr's Journal*, Vol. ii. pa. 197, and in *Jansen*, Vol. i. pa. 136, and is the impression there described, as in the *Praun cabinet*.

230. THE SAVAGE AND HIS FAMILY.

They are seated in a landscape; the savage, his wife, and their infant child. In this print there is a curious effect of bur, similar to that in the raising of *Lazarus*, by the artist called *Stoss*, but more striking, as if produced by the dry point. This impression is mentioned by *Zani, E.M. part 2*, Vol. ii. pa. 263 & 264.

FRANZ VON BOCHOLT.

+FVB

This artist is quoted by *Matthias Quadt** as the most ancient German engraver. It is stated that he was a shepherd in the country of *Berg*; that, although a rude artist, a designer from nature; and that he was followed by

* *HERRLICHKEIT DER DEUTSCHEN NATION*, pa. 426.

Israel van Mecken, &c. This account *Heinecken* and *De Murr* have treated as fabulous. Doubtless, however, the artist whose plates are marked as above, preceded *Israel van Mecken*; since the latter has retouched many of the plates engraved by the former, and has substituted his own initials—a fact well authenticated, and likewise confirmed, by a specimen in this collection.

Bartsch considers *Bocholt* to have been the *Master of Mecken*. *Ottley* is of opinion that his manner of engraving has a considerable resemblance to that of the *Master of 1466*, and this would certainly seem to be the case.

231. ST. PHILIP.

The saint is standing, and turned towards the right, with an open book in his left hand, and a staff surmounted with a cross, in his right. *Bartsch*, No. 10.

232. ST. MICHAEL OVERTHROWING THE DEMON.

The saint is dressed in a long robe, and is thrusting his lance into the jaws of the devil. The initials F.v.B are in the middle of the print at bottom. *Bartsch*, Vol. vi. No. 30.

233. ST. GEORGE.

The saint is represented conquering the dragon, which is seen on its back in the foreground, pierced with the lance,—part of which the dragon is breaking. At a distance, to the left, is the queen, on her knees, praying, and beside her is a lamb. *Bartsch*, No. 33.

First impression; undescribed by *Bartsch*, or *Ottley*, with the letters F.v.B, which were afterwards altered by *Israel van Mecken*, to his own initials, when the plate was retouched by him; in which state it is usually found.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED
THUS,

I A M.  . Zwoll.

This engraver, according to *Ottley*, was a native of *Zwoll*, a town in *Holland*, in the department of *Overissel*, or a resident there. His compositions are often full of expression, though very deficient in correctness. He is called by the *French*, “*Le maître à la navette*,” from the mark of the shuttle, which distinguishes his prints. No particulars of him, however, are known. His abilities appear to have been considerably under-rated by most writers.

234. OUR LORD CRUCIFIED BETWEEN THE THIEVES.

In the middle of the foreground, *Mary Magdalen* is expressing her affliction; while another of the *Maries*, and *St. John*, are supporting the *Virgin*, who has fainted. On the right is a dog, which appears to be barking at the *Magdalen*. The name of the artist is at the top, and the mark in the middle at bottom, below the line surrounding the subject: this is a capital performance of the artist. *Bartsch, Vol. vi. No. 6.* It is not mentioned by *Zani*. It shews a great deal of talent, and had it been seen by *Jansen*, who does not appear to have known it, his censure of this artist's works would have been perhaps less severe.—Vide, “*Essai sur l'origine de la gravure*,” *Vol. 1. pa. 150, note.*

MARTIN SCHONGAUER.

M + S.



HIS meritorious engraver was, as it is now well ascertained, born at *Colmar*, in 1453. He enjoyed the reputation of being one of the greatest artists of his time. His pictures were anxiously bought up, and transmitted to *Italy, Spain, France, England*, and many other parts of the world. *Sandrart* relates, that he was on terms of intimate correspondence with *Pietro Perugino*; and *Vasari* tells us that *Michelagnolo Bonarroti*, when a boy, was so pleased with *Schongauer's* print of “*St. Anthony tormented by devils*,” that he copied it in colors.

The works of *Schongauer*, as *Mr. Ottley* observes, “display great invention, notwithstanding the stiffness and meagreness of his naked forms. His draperies are well cast, and his heads are pleasing and expressive, particularly those of his Madonnas, and there is an air of religious modesty and humility in most of his saints and angels.” Certainly, in these particulars, he has exceeded all his contemporaries, though he has occasionally shewn himself prominently eccentric. He appears to have acquired great command of the burin from the practice of goldsmiths' work, with which he must have been intimately acquainted. He was certainly, at all events, an ornament to the age he lived in, and we cannot fail to be pleased with the fertility he has exhibited in the resources of his own genius.

235. THE DEATH OF THE VIRGIN.

This subject is a fine composition of numerous figures, and is one of the most finished and well known of our artist's productions. *Bartsch, Vol. vi. pa. 135, No. 33.* *Ottley, 651.*

In the present impression, the mark of *Schongauer* is not engraved on the plate, but appears to have been afterwards added with small stampillæ.

Bartsch, (pa. 135, in the note) mentions *Zani's* opinion, that in several of the prints of this master, the mark is added with a stampilla; instancing "*The Death of the Virgin*," and "*The Temptation of St. Anthony*:" but believes this assertion of *Zani*, to be without foundation. His reason for so thinking, is that the letters of any two prints ought to be perfectly similar; but that in comparing them together, the marks cannot have proceeded from the same stampillæ, and it is not to be supposed that *Schongauer* had many and different ones for the same purpose.

On examining the impression of the death of the *Virgin*, just described, it will be seen, without difficulty, not only that the mark of the master *has* been added, as described by *Zani*, but that the three characters composing that mark, are from three separate stampillæ, the contours of which are distinctly visible.

236. GOD THE FATHER CROWNING THE VIRGIN.

The *Virgin* is on her knees before *God the Father*, in a gothic edifice; and an angel is seen towards the left, placing a cushion as a seat for the *Virgin*. *Bartsch, No. 72.*

237. ST. JAMES THE ELDER DEFEATING THE INFIDEELS.

This apostle and patron saint of *Spain*, appears to be assisting the christian army in conquering the *Saracens*. This plate is said to have been the last work of our artist, as a portion of it, to the left at bottom, is unfinished. *Bartsch, No. 58.*

ISRAEL VAN MECKEN.

I. M. . Israetel van Mecken. I. V. M.

Heinecken and *Zani* have confidently asserted their belief, that the engravings which bear these marks, are not the production of one individual artist, but of *two persons* named *Israel van Mecken*, who were *father and*

son. This opinion *Bartsch* has strenuously opposed in his *Peintre Graveur*, Vol. vi. pa. 184: insisting, that although the numerous pieces bearing one or another of the above marks, are not all of equal merit as respects the mechanism of engraving; some of them bearing evidence that they were the productions of youth, and some of more matured talent; still they display so marked a resemblance in style, both as to design and execution, as to render it impossible for any person, comparing them with each other, not to feel persuaded that the whole are the works of one and the same master.

Mr. Ottley appears to differ from *Bartsch*; more particularly as to some of those pieces considered to be early productions. He is inclined to think that both the *Israels* practised engraving, and that the plates marked "I.v.M." or "Israhel v.M." were the last executed, and are the works of the son: the reasons which he gives for this opinion seem satisfactory.

There is no account of the birth or death of the *elder Israel*; but from a document in the *British Museum*, copied from a monumental brass, the death of the *younger*, it appears, took place in 1503. Both appear to have been natives of *Bocholt*, or residents there. *Bartsch*'s censure of the engravings of *Van Mecken*, is undoubtedly too harsh. Though decidedly inferior to several contemporaries, and possessing no common portion of gothic stiffness, many of their pieces have considerable merit in the execution; and the *Life of the Virgin* may be fairly quoted in support of this.

238. THE PRESENTATION OF THE VIRGIN.

She is ascending the steps of the temple. This piece is marked "ISRAHEL v. M." and is the third print in the set of the *Life of the Virgin*. *Bartsch*, Vol. vi. pa. 215, No. 32.

239. THE CORONATION OF THE VIRGIN.

She is represented kneeling, in the middle of the print. This is a rich composition, and the last of the same set: it is inscribed, "ISRAHEL. V. M. TZU boECKHOLT." *Bartsch*, No. 41.

240. THE VIRGIN, WITH THE INFANT JESUS.

The *Virgin* is standing on a crescent, with the child *Jesus* in her left arm, and in her right hand is a crucifix. Two angels are holding a crown over her head, while others are playing on musical instruments: below, are the archangels *Gabriel* and *Michael*, overthrowing the demons.

This print is marked in the margin, at bottom, thus: "ISRAHEL V. M. A." 1502: it is the only dated engraving of the artist. *Bartsch*, No. 49.

241. THE DEATH OF LUCRETIA.

She is represented killing herself, in the presence of her husband *Collatinus*, and the chief persons of *Rome*. It is inscribed, “*PRO NECE, LUCRETIE PUDOR*,” &c., and is marked “*ISRAHEL, v. M.*” *Bartsch*, No. 168.

242. THE MORRIS DANCE.

In the centre of the foliage of a species of acanthus plant, stands *The Maid Marian*; on the left below, the *Fool* with his bauble; and on the right, the *Piper*; while six other men are dancing round *Maid Marian*, in various attitudes. In the middle, at the bottom, is a dog gnawing a bone; and in the margin below, “*ISRAHEL, v. M.*”—*Bartsch*, No. 201.—This print is particularly noticed in *Mr. Douce's* admirable dissertation on the *Morris Dance* of *Shakspeare*. A copy of it likewise is introduced by *Mr. Douce* in his work.

UNKNOWN ARTIST, WHOSE MARK IS
T.W.

243. SAINT CHRISTOPHER CARRYING THE INFANT JESUS.*

On the left, in the foreground, is a person in a German habit, holding a small shield in his right hand, and in his left a lantern. At his feet is a coat of arms, bearing a large nail and a small saw; and to the right is a rabbit at the foot of a tree. The mark is seen on a tablet above the lantern. *Bartsch*, Vol. vi. pa. 311.

WENCESLAS D'OLMUTZ.

Of this curious master very little is perfectly known. He is stated to have been a goldsmith, upon the authority of a German inscription, on an impression of a print, in the collection of *Duke Albert*, of *Saxe Teschen*. That he lived at *Olmutz*, in *Moravia*, we learn from the engraving next described, and that he flourished there in 1481. *Bartsch* ascribes all the ancient engravings marked with *W* to this artist, but *Ottley* differs in opinion; fully persuaded that these engravings are not all by the same hand; but he has not been able, it appears, to make any perfectly satisfactory discrimination, for want of opportunities for comparison.

* This print is the only production of the artist noticed by *Bartsch*: there are, however, some small circular cards by the same engraver.

244. THE DEATH OF THE VIRGIN.

The same composition as that by *Martin Schongauer*: at the bottom is the following inscription:—

1481.
WENCESLAVS · DE · OLOHVCZ · IBIDEH.

Mr. Ottley is uncertain, whether this, or the print by *Schongauer*, is the original composition. *Bartsch*, in describing it, states that there is a first impression before the shading in the background. *Bartsch*, Vol. vi. pa. 328, No. 22.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED
W.

245. SAINT SEBASTIAN.

The Saint is tied to a tree, and piercéd with arrows. The letter *W* is engraved in the middle, at bottom. *Bartsch*, Vol. vi. No. 20.

Bartsch describes a copy of this print, with a minute variation in the branch of the tree at top, from which the present specimen would seem to be that copy; but it is apparently an erroneous observation, as the print above described bears every appearance of originality.

246. SAINT CATHERINE.

She is standing on the broken wheel, and wears a crown. Height $3\frac{3}{4}$ inches, width $2\frac{1}{8}$ inches.

This print has not been described by *Bartsch*, *Ottley*, or any other writer.

247. THE EFFECTS OF JEALOUSY.

A naked female between the knees of a satyr, holds a huge jaw-bone; while a second female, who appears to have surprised them, is in the act of felling the former with a large club, and another satyr is attempting to ward off the blow. *Bartsch* calls this subject the effects of jealousy, and considers the print to be a copy by *Wenceslas d'Olmutz* of an engraving by *Albert Durer*. *Ottley*, in his *Enquiry*, (Vol. ii. pa. 681.) is of opinion that it is an original production of *woHLGEMUTH*, the master of *Albert Durer*: it does not bear any accurate resemblance to the death of the *Virgin*, by *Wenceslas*. *Bartsch*, No. 52.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED



This artist is called by *Sandrart, Albert Glockenthon*; but nothing certain is known of him, nor does there appear to be any just foundation for the name thus given, though constantly repeated by other writers.

248. THE NATIVITY OF OUR LORD, WITH THE MAGI.

The *Virgin* is represented in a ruinous building, on the left of the print, surrounded by three angels, who are adoring the infant *Jesus*; while *St. Joseph* is on his knees, holding a candle.

The three *Magi* appear arriving from the right, each with his gift. The star is in the sky, and the mark of the artist is seen in the middle at bottom. This print is justly considered the chef-d'œuvre of the engraver. *Bartsch, Vol. vi. pa. 344, No. 1. Zani, E.M. part 2, Vol. v. pa. 41.*

ALART DU HAMEEL.


An artist, native of or resident at *Bois le Duc*, in Dutch *S. Hertoghen Bosch*, or *S. Hertoghen Bos*, which he has signified by adding the word *Bosche* to his name, on some of his very singular productions.

249. THE LAST JUDGMENT.

This composition is from the design of *Jerome Bos*, with three latin inscriptions: but the awful subject is depicted in a most fantastic, and, it ought to be added, highly reprehensible manner. At the top of the print, a little towards the left, is the name *Bosche*, and the monogram prefixed to this article.

M A R I R.

There is no other information recorded of this singular artist, than that he was a native of *Landshut*, a town in *Baravia*, on the river *Iser*. This is stated by *Bartsch*, on the authority of *De Murr's Journal, Vol. II. pa. 241.*

His works all possess a surprising degree of quaintness, bordering on the grotesque.

250. THE SCROLL PRESENTED.

This subject, so named by *Bartsch*, represents the interior of three vaulted chambers; the central one of which is supported by a large pillar, ornamented with sculpture, and surmounted by the statues of two buffoons, seated on either side of a tablet, on which is the date 1499. This date is repeated in reversed figures, about the middle. In the foreground, on the left, is a man sitting, playing on the bagpipes; and near the pillar in the centre, is a young lady, also sitting, of a modest aspect, with a lap-dog on her knee, to whom a gentleman behind the pillar, appears presenting a scroll, whilst a second, in a cuirass, seated on the right, is addressing her. On the collar of the lady's dress are these letters: "A.M. WND," and on the left shoulder, "V. N." In the background, on the left side, a young woman is seen going out at a door, and pointing to a man at another door: the name of the artist is at the bottom. This print is one of the capital productions of the master. *Bartsch*, Vol. vi. pa. 369, No. 11. *Ottley*, 697.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED
M3.

These initials are said, by *Sandart*, to denote an artist by some called *Martin Zinck*, by others, *Martin Zatzinger*. In the catalogue of engravings written by *Paul Behaim*, and by *De Murr* in his *Journal*, they are said to signify *Matthias Zingel*. They have also been interpreted to mean *Matthew Zagel*. His name is, in fact, quite unknown. From the print of the *Entertainment*, and its companion, (Nos. 13 and 14 of *Bartsch's Catalogue*,) the former of which is also described below, it is conceived that he resided in the city of *Munich*. His design and execution would lead to a supposition, that his productions are of a more ancient date than those of some of his predecessors.

251. THE DECOLLATION OF SAINT CATHERINE.

She is kneeling, in the middle of the print, turned towards the right. The executioner, who is on the left behind her, with the emperor and his attendant, is in the act of drawing his sword; and, on the right, are three angels, without wings, who kneel, holding a linen cloth, in which to receive the Saint's head. In the distance is a group of five soldiers, three of them on horseback. *Bartsch*, Vol. vi. pa. 374, No. 8. *Ottley*, 699.

252. AN ENTERTAINMENT AT THE COURT OF MUNICH.

The *Duke of Bavaria* is seen seated at table with a lady, playing at cards, and from the score of each party, it would seem that the lady has the best of the game. Three of the grandees of the court are represented in the foreground, preparing to dance with their mistresses; while a fourth is seated with his partner, on the right, and a fifth is advancing towards a lady, seated on the same side. In a gallery, on either hand, are musicians; and in that on the right, a court fool: at the door of the chamber on the left, is a guard endeavouring to keep out the populace. Over the Duke's head is the date 1500, and in the middle, at bottom, the mark of the artist. *Bartsch*, No. 13. *Ottley*, 700.

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED

I.C.

The German engravings upon which these initials are found, appear to be copies from prints by *Martin Schongauer*. *Mr. Ottley*, therefore, thinks that there is little ground for the opinion that they are the work of *Hans Culmbach*, who is said to have been the disciple of *Jacob Walch*, and after his death to have studied under *Albert Durer*.

253. CHRIST CROWNED WITH THORNS.

This print is one of a set of the *Passion of our Lord*, copied from *Schongauer*, and in the same direction as the original. *Bartsch*, Vol. vi. pa. 384. No. 5.

Of this print (No. 5), as well as Nos. 1, 6, 8, 9, 10, and 11, of the same set, *Bartsch* has not given a detailed description, as it appears that he had never seen those particular numbers.

The whole set has been retouched; but the present specimen is in the first state.

UNKNOWN ARTIST, WHOSE MARK IS

V C.

254. ONE OF THE FOOLISH VIRGINS:

a half-length figure. Part of her hair falls on her right shoulder, and she holds the empty lamp with both hands, the left being placed on the opening.—*Bartsch*, Vol. vi. pa. 390.

This is the only known production of this artist. *Martin Schongauer* engraved the same subject. The specimen here described, is from the collection of the *Count de Fries*.

UNKNOWN ARTIST, BY WHOM THERE IS AN ENGRAVING
MARKED



Bartsch describes four prints with these two initial letters, but it does not by any means satisfactorily appear that these engravings are by one artist. Three of the marks, are as different from each other as the productions on which they are found; and between the specimen here described, and the others, certainly the variance of style and execution, is as manifest as the difference in the marks. *Mr. Ottley* says, that the following piece may be after a design of *Schongauer*, as it much resembles his style, and that the engraver, being a foreign artist, meant by these initials, to signify *Beau Martin*, or *Buon Martino*, the name by which *Schongauer* was known; but for this conjecture, it is submitted, the grounds are far too slight.

255. THE JUDGMENT OF SOLOMON.

This is a rich composition of numerous figures. *Solomon* is seated on the throne, in the middle of the print, the dead infant lying at his feet. On the right are the two mothers, and on the left is the executioner, with his sabre, about to take the living infant from an attendant. On each side of the throne are the nobles of *Solomon's* court: this print is a chef d'œuvre. The mark here copied, is in the middle, at bottom. *Bartsch*, Vol. vi. pa. 392, No. 1. *Zani, E. M. part 2, Vol. III. pa. 337.*

UNKNOWN ARTIST, WHOSE ENGRAVINGS ARE MARKED



This artist is known among the *French* by the name of *Le Maître à l'ancré*, from the device between the initial letters; but the real name is altogether unknown, and the definition of his device is not certain.

256. THE VIRGIN AND CHILD.

The *Virgin* is seated in a chamber, with the infant *Saviour* in her lap. In

her left hand is a book, in which she appears to be reading, and in her right a rose, which she presents to the child. The mark is in the middle, at bottom. *Bartsch, Vol. vi. pa. 396, No. 3.*

UNKNOWN ARTIST, BY WHOM THERE IS AN ENGRAVING
MARKED



257. SAINT JOHN THE EVANGELIST.

The *Saint* is writing his book of *Revelations*, in the island of *Patmos*. The mark is in the middle, at bottom. *Bartsch, Vol. vi. pa. 397.*

This appears to be a copy, in a reverse direction, of *Schongauer's* print, *No. 55.*

UNKNOWN ARTIST, BY WHOM THERE IS AN ENGRAVING
MARKED



258. A LANDSCAPE.

On the right is a river, with various buildings on its banks; and to the left, a high rock occupies all the same side. Below this rock is a small hill, with a few trees; and, at the foot of the hill, a wall with a door in it. In the foreground, to the left, is a fawn; and to the right, a man spiritedly drawn, carrying a load on his head, near the river's edge. The mark is in the middle, at bottom. *Bartsch, Vol. vi. pa. 398.*

ENGRAVING BY AN ARTIST, WITHOUT NAME OR MARK.

259. VIRGIN AND CHILD.

The *Virgin* is seated with the child *Jesus* on her lap, on a grass plot, and wears a crown of the most curious kind.

This very early engraving is delicately executed with dots. It is a specimen of great curiosity and interest, and from its style and execution, is probably the earliest specimen of the dotted manner known to exist. *Bartsch* describes it in *Vol. x. pa. 12, No. 5*; but it is singular that he has not remarked on the peculiarity of this engraving, though it is conceived to be the identical print from which his description was taken.

EARLY GERMAN ARTISTS,

WHOSE NAMES ARE UNKNOWN, AND WHO ARE NOT MENTIONED BY
BARTSCH OR OTTLEY.

WITH THE MARK

W~~F~~ B.

260. PORTRAIT OF A FEMALE.

She wears a rich head-dress, fantastically composed. In the middle of the margin at bottom, is the above monogram, which has escaped the notice of *Brulliot*. Height $5\frac{1}{4}$ inches, width $3\frac{1}{2}$ inches.

WITHOUT NAME OR MARK.

261. THE MURDER OF THE INNOCENTS.

On the right of this piece, which is very gothic, *Herod* is seen leaning over a sort of wall, looking at one of the men, who is in the act of killing an infant. On the left, are two females standing, and another is seated, with an infant in her arms: five other infants are lying dead on the ground. This plate is of a very irregular shape. Extreme width $10\frac{1}{4}$ inches; extreme height $6\frac{1}{4}$ inches.

262. TWO RUSTICS WRESTLING.

This curious specimen is greatly in the manner of the artist whose mark is **b** ~~x~~ **s**. Height $2\frac{2}{3}$ inches, width $2\frac{5}{8}$ inches.

An excellent fac-simile of this little print, forms a head-piece to the *German School* in this Catalogue.

ALBERT DURER.

A
D

ANY interesting particulars have reached us of this celebrated artist, who was born at *Nuremberg*, on the 20th of May, 1471. He was the son of a goldsmith, who was desirous of bringing him up to his profession; but the genius of *Albert* aspiring to the higher departments of the art, he was placed, when he attained his fifteenth year, with *Michel Wohlgemuth*, to learn painting,

and with him remained till 1490, when, agreeable to the custom of that period, he set out on his travels. In 1492 he was received at *Colmar*, by the brothers of *Martin Schongauer*, the latter being absent. He returned home in 1494, and soon after married *Agnes Frey*, the daughter of an eminent mechanic at *Nuremberg*, who, though beautiful, was of so bad a temper, as to constitute the misery of his future life.

In 1506, *Albert* made a journey to *Venice*, where he remained till September of that year, painting several pictures: from *Venice* he visited *Bologna*, and very soon returned again to *Nuremberg*. According to *Vasari*, this journey to *Venice* was undertaken for the purpose of enforcing his complaints to the magistracy of that capital, against *Marc' Antonio*, for having copied his wood-cuts of the *Passion of Christ*; which account *Bartsch* considers to be wholly unfounded.—In 1520, our artist made a journey to the *Low Countries*, accompanied by his wife and a female servant; of which tour he kept an interesting journal. In 1524 he returned once more to *Nuremberg*, and died there in 1529, in his 57th year.

This admirable artist, even in his life time, enjoyed the reputation of being the greatest master of the *German School*; but this was not his only merit. He was a painter, an engraver, a sculptor, an architect, and a mathematician. To these talents, he joined the most excellent qualities of the heart, and the utmost urbanity of manners; and he possessed none of that mean jealousy which has been too common, at all times, amongst his profession. He was intimate with the great men of his day, particularly with *Raffaelle*, with whom he maintained a most friendly correspondence.

The works of *Albert Durer* display great fertility of invention, and a surprising perfection in the mechanical part of the art; but he was altogether deficient in grace and ease, which his visit to *Italy*, it appears, had unfortunately no success in bestowing. His engravings however, are, in their kind, decided master-pieces of art.

263. ADAM AND EVE IN PARADISE.

They are represented standing near the tree of life: *Eve*, with her right hand, is receiving the apple from the serpent, while *Adam* is extending his left to take it from her. Dated 1504. This is one of the most finished and most beautiful of our artist's productions. *Bartsch*, Vol. vii. pa. 30. No. 1.

There are said to be impressions, in which only the right leg of *Adam*, and a part of the background, are finished.

264. THE NATIVITY.

The *Virgin* is represented in the act of adoring the infant *Jesus*, just born, who is lying on a large square stone, while *St. Joseph* is drawing water from a well: a most beautiful and delicately finished engraving, dated in 1504. *Bartsch*, No. 2.

265. CHRIST CROWNED WITH THORNS.

The *Saviour* is standing, with his hands tied, and his legs covered with a mantle: this production, which is an etching, has been erroneously considered to have been engraved on iron. Dated 1512. *Bartsch*, No. 21. Impression before the retouch.

266. THE PRODIGAL SON.

He is kneeling, in the attitude of prayer, before the trough from which several swine are seen feeding. In the features of the *prodigal*, *Albert* is supposed to have represented his own portrait, at about the age of twenty-eight. *Zani*, however, thinks this erroneous, and that the print is the copy of an early production of his master *Wohlgemuth*. *Bartsch*, No. 28. *Zani*, part 2, Vol. vi. pa. 238.*

267. THE VIRGIN AND CHILD.

The *Virgin* is seated on a grass bank, fenceed in with planks. She holds

* In the *Encyclopedia* of *Rees*, a ludicrous mistake occurs, with respect to this print. In describing the works of *Albert Durer*, under the German School of Engraving, among other prints, is noticed " *The Infant Prodigy*; a kneeling figure in folio: some pretend that this is a portrait of Durer himself?" This "*Infant Prodigy*," is doubtless no other than the *Prodigal Son* by our artist, translated by the compiler, from "*L'Enfant Prodigue*," in the work of *Bartsch*, or from some French writer.

the infant *Jesus* in her arms, who is playing with a bird. In the foreground towards the left, is a monkey at the feet of the *Virgin*. *Bartsch*, No. 42.

268. SAINT EUSTACHIUS.

The *Saint*, in the habit of a huntsman, with his horse and dogs, is kneeling before a stag with a crucifix between its antlers, which suddenly appeared to him while hunting. This print, which is also called *St. Hubert*, is the largest and most finished of *Albert Durer's* engravings. It is said that the plate was gilt by order of the emperor *Rodolph*, in consequence of the high gratification afforded him by this work of the artist. *Bartsch*, No. 57.

269. FORTUNE.

A naked female figure with wings, standing on a globe, holding in one hand a vase, in the other a bridle ; below is a village, said to be *Eytas*, in *Hungary*, the birth-place of the father of *Albert Durer*. By some, this subject is supposed to represent *Pandora*, by others *Temperance*, and is called *The Great Fortune*, to distinguish it from a similar subject much smaller, called *The Little Fortune*, an early production of our artist. *Bartsch*, No. 77.

270. MELANCHOLY.

A female figure, seated in a musing posture, holding a pair of compasses, and surrounded by allegorical subjects : dated 1514 : a capital performance of the master. *Bartsch*, No. 74.

271. THE LOVERS.

They are represented in the German costume of persons of rank, walking to the left in a landscape, in earnest conversation : behind a tree, *Death*, with an hour-glass, seems on the watch to surprise them. *Bartsch*, No. 94. This print has been copied by *I. van Mecken*, *Wenceslas d'Olmutz*, and an anonymous master.

272. THE WARRIOR AND WAR-HORSE.

A warrior, in armour, carrying a halbert, holds an unsaddled horse by the bridle : the horse is turned to the left, and is near the ruins of a building. The date 1505, is at the top of the print. *Bartsch*, No. 97. There is a smaller subject, very similar, engraved by *Albert Durer*, in the same year.

273. A COAT OF ARMS WITH A DEATH'S HEAD.

A female, in the German costume, is caressed by a savage, who holds the shield containing the armorial bearing : dated 1503. One of the most esteemed and highly finished of the artist's engravings. *Bartsch*, No. 101.

LUCAS VAN LEYDEN.



This extraordinary and precocious artist was born in the city of *Leyden*, in 1494. His family name was *Jacobs*, and he was instructed in the first principles of design by his father, a painter of some ability, and was afterwards placed under *Cornelius Engelbrechtsen*, at *Leyden*, a flourishing artist.

Lucas is said to have designed and executed works of art when only nine years of age, and to have then already commenced engraving. Very shortly afterwards, he began to paint on glass, as well as in distemper and oil-colours, and at twelve executed a *History of St. Hubert*, for which he received as many pieces of gold as he was years old. His earliest dated print is in 1508: he was then only fourteen; and in two or three subsequent years he executed prodigies of art. The delicacy of his finishing, rendered it difficult to produce perfect impressions of his plates; and he is reported to have been so sensible of this, as to have uniformly, himself, destroyed all such impressions as were not effective. This circumstance with respect to his engravings, renders fine impressions extremely rare. At the age of 33, our artist visited the *Low Countries*; but he returned ill, and not without suspicion of having been poisoned; as from that time he never enjoyed good health, or scarcely quitted his bed, but died in 1533, six years afterwards, at the age of 39. Two days before this event, he was carried into the open air by his earnest desire, to enjoy a last view of nature and the heavens.

Lucas was not so correct a designer as *Albert Durer*; but in the arrangement and composition of numerous figures, and in perspective, he was considered superior: *Vasari's* eulogium well defines the distinction.

274. DALILAH CUTTING OFF THE HAIR OF SAMPSON.

Sampson is sleeping on her lap. In the background are the *Philistines*, armed, and waiting in anxious suspense for the signal to surprise *Sampson*. This is one of the earliest works of *Lucas*, and according to *Bartsch*, engraved about 1508. *Bartsch*, Vol. viii. pa. 351, No. 25.

275. THE ADORATION OF THE MAGI.

This is one of the most capital productions of *Lucas*, and is full of character: it was engraved in 1513. The mark is on the left at bottom. *Bartsch*, No. 37. *Zani, part 2*, Vol. v. pa. 187.

Zani says: "This piece was sold in *Holland* in the last century, when in perfect preservation, for a hundred florins. *Goltzius*, in his great *Adoration of the Magi*, has much imitated this print; particularly in the figures of the *Virgin* and *St. Joseph*, from which he has therefore not copied merely the *idea*. This perhaps was the motive for general belief that the work was by *Lucas*."

275*. THE RETURN OF THE PRODIGAL SON.

The father, about the centre of the subject, is stooping to receive his penitent child, who kneels before him in the act of supplicating pardon. Many persons are near as spectators, including the obedient son, who regards the scene with interest. In the distance towards the left, is seen a person killing the fatted calf, and to the right the prodigal is again seen kneeling with the swine at their trough: to the right, at bottom, is a tablet, with the letter *L*. Every part of this print is highly finished, and the gradations of the perspective are admirable. *Bartsch* thinks that it was engraved in 1510. *No. 78.*

276. THE MAGDALEN ABANDONING HERSELF TO THE PLEASURES OF THE WORLD.

In a beautiful hilly and woody landscape, the *Magdalen*, her head encircled by a glory, is led to the dance by a man, to the sound of a flute and a drum, played by two musicians, near a large tree. Various groups of lovers are scattered about the scene; and in the background the *Magdalen* is again represented on horseback, following the chase: the date 1519, and the usual mark, are at the bottom on a scroll. This print was executed in the finest time of *Lucas*, and one of his most capital performances. During the life of the artist even, good impressions were difficult to procure, and were often sold for a florin of gold. The subject is called, *The Dance of the Magdalen*. *No. 122.*

276*. THE MILK-MAID AND COW-HERD.

This is a small subject, in which the cow-herd appears holding the cow by the horns, while regarding the milk-maid, who carries a heavy pail: it is engraved in *Lucas'* best manner, and is full of expression: dated 1510. *Bartsch*, *No. 151.*

LUCAS CRANACH.



Lucas Cranach, as *Professor Christ* has proved to us, was born in 1470, at *Kronach*, in the territory of *Franconia*, from which town, according to the custom of the times, he derived his appellation. His family name was “*SUNDER*.” By his contemporaries he was usually called “*LUCAS MALER*,” that is, “*Lucas the Painter*.”—He was sixty years painter to the court of *Saxony*, and died at *Weimar* in 1533, at the advanced age of 83.—His engravings on copper are very few: the following is the most important:—

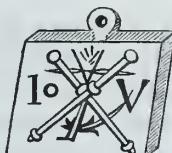
276**. THE PENITENCE OF ST. CHRYSOSTOM.

The *Saint* is seen in the background, on all-fours. In the middle of the foreground, is a naked female, watching an infant, who sleeps with its head on her lap. The tablet with the initials, the dragon, and the year 1509, is at bottom; and the shields of arms, copied above, are suspended to a tree: that with crossed swords is the shield of *Saxony*. *Bartsch*, Vol. *vii*. *pa.* 276, *No.* 1.

 HANS ULRIC VAN PILGRIM,
 OR
 PILGRIMSTAB;

Called by the French, “Le Maître au Bourdons Croisés,”

WHOSE PRINTS ARE THUS MARKED,



The name of this artist was probably *Pilgrim*, signified by the crossed staves; but all particulars of his life are unknown. He is considered by the Germans as the inventor of engraving in chiaro-scuro, and his prints are of great interest and effect.

277. VIRGIN AND CHILD.

The *Virgin* is seated in a walled garden, with the infant *Jesus* on her lap, who is turning over the leaves of a book: in the background is the sea with a ship; and on the shore to the right, a castle. Two angels flying, hold a crown over the *Virgin's* head. The tablet with the master's mark is on the left; and in the foreground, near the margin, are three rabbits and a bird. This print, and the three following specimens, are engraved in chiaro-scuro of two plates.—*Bartsch*, Vol. vii. pa. 450, No. 2. See also *De Murr*, “*Kunstgeschichte*,” Vol. ii. pa. 53 and 347; *Heinecke*, “*Neue Bibliothek*,” Tom. xx. pa. 57; and *Jansen*, “*Sur l'origine de la gravure*,” Tom. i. pa. 128, where this impression is noticed. It is from the *Praun* and *de Fries* cabinets.

278. PYRAMUS AND THISBE.

Thisbe, represented naked, is standing on the right, in a moonlight landscape, in an attitude of consternation, near the dead body of *Pyramus*, extended across the print, with the sword seen in his left side. At a little distance above the body, is a fountain, with a pillar rising from its centre: on the pillar stands *Cupid*, blindfolded, in the act of drawing his bow. On a tablet attached to a tree, is an inscription in black letters, commencing, “*QUID VENUS IN VENIS POSSIT*,” &c. The tablet with the mark of the master is at the bottom, on the left. *Bartsch*, No. 7.

279. ALCON KILLING THE SERPENT.

Alcon is seen standing on the left, in a woody landscape, naked, except a helmet on his head. He has just discharged an arrow through the head of the serpent, which appears twisted round the body of his child, who is kneeling on the right: the tablet with the mark is seen between the legs of *Alcon*. Another tablet is suspended from a tree, with an inscription in white letters, commencing, “*ALCONEM PLECTAS TORQUET SIMUL HORRIDUS ANGUIS*.”—*Bartsch*, No. 9.

280. THE ARMED KNIGHT.

A knight on horseback, armed cap-a-pie, and wearing a tremendous plume of feathers, is represented riding to the left, holding a lance in his right hand. A foot soldier accompanies him, running beside his horse, and carrying a halbert. The tablet with the monogram is on the left, at bottom. This print is rich and powerful in effect. *Bartsch*, No. 10.

LUDWIG KRUG, OR KRUGLEIN,



was a goldsmith at *Nuremberg*, but the period of his birth is not known. *Fussli* states that he died in 1535, but does not give his authority for this date. His device, *Krug*, (*a jug*,) is a rebus of his name; of which *Kruglein* is the diminutive.

281. THE NATIVITY OF OUR LORD.

The *Virgin*, kneeling on the right, and *St. Joseph* on the left, are adoring the infant *Saviour*, who is lying in a cradle, towards the middle of the print: a shepherd is seen standing on the left. *Bartsch*, Vol. *vii*. pa. 536, No. 1.

The plate itself, retouched, was in the *Praun* collection at *Nuremberg*. Impression before the retouch.

DIRICK VAN STAAREN,

WHO MARKED HIS PRINTS THUS, AS A REBUS OF HIS NAME,



This artist was born in *Holland*, and appears to have flourished between the years 1522 and 1544. No further particulars of him are known. His christian name was *Theodorick*, of which *Dirick* is the diminutive.

282. THE UNIVERSAL DELUGE.

A rich composition of numerous figures. In the background is the ark of *Noah*. Dated 1544: the chef d'œuvre of the artist. *Bartsch*, Vol. *viii*. pa. 27, No. 2.

283. JESUS CALLING PETER AND ANDREW.

Peter and *Andrew* are fishing from a small boat, on which is the mark, with the date 1523. *Bartsch*, Vol. *viii*. pa. 27, No. 3.

284. PETER WALKING ON THE SEA.

He is on the point of sinking, while *Jesus* extends his hand to save him. Dated 1525. *Bartsch*, No. 4.

285. JESUS TEMPTED IN THE WILDERNESS.

He is reproving *Satan*, whose figure is in the grotesque style of *Flemish* absurdity. Dated 1525. *Bartsch*, No. 5.

UNKNOWN ARTIST,

WHOSE ENGRAVINGS ARE MARKED

HL. 1533.

286. AN ALLEGORY OF LOVE.

Cupid is mounted on a snail, the slow paces of which appear to vex him. In his right hand he holds a bow, with the string broken; and in the left, a broken arrow: with the mark and date. *Bartsch*, Vol. viii. pa. 38, No. 7.

287. THE PEAS IN POD.

In an oval of gigantic peacocks and blossoms, two cupids are seen; one of them is supporting an enormous pod, out of which the other is eating the peas. At the top are the mark and the date—the latter of which is repeated at the bottom, on the left. *Bartsch*, No. 8.

ALBERT ALTDORFER.



The surname of this engraver was probably not that of his family, but of the city (*Altdorf*) where he was born; but whether *Altdorf* in *Switzerland*, or a city of that name in *Bavaria*, is not certainly known. From the documents at *Ratisbon*, where our artist's family was established, the town in *Bavaria* is the more probable place of his birth. He is supposed to have been a scholar of *Albert Durer*; to whom, perhaps, as a painter, he was equal, but as an engraver most decidedly inferior. He became a senator of *Ratisbon*, where he was highly respected; was appointed architect of the city, and died there in 1538.

288. THE VIRGIN AND CHILD.

The *Virgin* is seated on a throne, near an altar, surrounded by angels. *Bartsch*, Vol. viii. pa. 46, No. 13.

289. MERCURY LEAPING INTO THE SEA.

He is represented in armour, and appears falling from the top of a tower. *Bartsch*, No. 29.

290. MUTIUS SCÆVOLA :

he is represented burning his right hand. *Bartsch*, No. 40.

291. DIDO.—She is piercing her bosom with a poinard. *Bartsch*, No. 42.

292. A FEMALE SEATED ON A DRAGON, IN THE AIR :

probably *Pride*. She is holding a mirror in her right hand: the background is covered with cross hatchings. This piece is not described by *Bartsch*. It is noticed, however, by *Heinecken*, in his *Dictionnaire des Artistes*, Tom. i. pa. 185.

BARTHOLOMEW BEHAM.

BB.

This artist was one of the most skilful painters of his time, and as correct a designer. He was born about 1500, and died in *Italy*, where he was sent by the *Duke of Bavaria*, about 1540. It is stated by *Sandart*, that he resided for a considerable time at *Rome* and *Bologna*, and studied engraving under *Marc' Antonio*. Whoever was his master, great credit is due to the excellent instructions *Beham* received, which, with his talents, rendered him one of the most perfect engravers of his day.

293. PORTRAIT OF THE EMPEROR CHARLES THE FIFTH.

He is represented three-quarter length, and turned to the right: the print is marked with the usual monogram of the artist. *Bartsch*, Vol. viii. pa. 109, No. 60.

294. PORTRAIT OF THE EMPEROR FERDINAND THE FIRST.

Also a three-quarter length, but turned to the left: a companion to the preceding, and marked with the monogram. *Bartsch*, No. 61. First impression; before the address of *J. ab Heyden*.

HANS SEBALD BEHAM.
HSB. ISP.

This engraver was the nephew of the foregoing artist, and was at first his scholar. He was born at Nuremberg about 1502. Having received considerable instructions from *Albert Durer*, he made great progress in engraving, the mechanical part of which he practised with extraordinary perfection. He resided, and followed his profession in his native city till 1540, when he established himself in *Franckfort*, where he died soon after; having led a dissolute and profligate life.

295. ADAM AND EVE IN PARADISE.

They are standing near the tree of life, which is represented as *Death* entwined by the *Serpent*: engraved in the year 1543. *Bartsch*, Vol. viii. pa. 116, No. 6. First impression; in which the background consists only of diagonal lines once crossed.

296—307. THE LABOURS OF HERCULES:

a set of twelve prints. *Bartsch*, No. 96 to 107. These are among the engraver's best works.

308. THE FEMALE TRIUMPH:

a procession of females, with the inscription: “*TRIUMPH DER-EDELEN SIGHAFTEN WEIBER.*”—(Triumph of the noble and victorious women.) Dated 1549. *Bartsch*, No. 143.

309. THE IMPOSSIBILITY.

A man is endeavouring to root up a tree. This subject, which is allegorical of the vanity of undertaking impossible enterprizes, contains the following German inscription “*NIMAND UNTERSTE SICH GROSER DING DI IM ZU THUN UNMUGLICH SINDT.*” Dated 1549. *Bartsch*, No. 145.

First impression; before the plate was retouched, and before the distant sea was covered with shadow.

310. DEATH AND THE LADY.

A young and richly dressed female, is accompanied by *Death*, dressed as a buffoon: with the inscription: “*OMNEM IN HOMINEM VENUSTATEM MORS ABOLET.*” Dated 1541. *Bartsch*, No. 149.

First impression; before the plate was retouched, and before the addition to the grass tuft, near the flower pot.

311—320. THE VILLAGE NUPTIALS :

a set of ten prints; in the first seven of which are two couples of dancers, and the twelve months of the year, with their familiar German names. Dated in 1546. *Bartsch*, No. 154—163.

321, 321*. THE MALE AND FEMALE PEASANTS AT MARKET.

A peasant is standing, with a halbert in his hand; and near him are provisions for sale. Above, in a scroll, is this inscription,—“*DETEN WIR VER- KAUFEN*,”—(*These will we sell.*) A female peasant, in the companion print, holds a rake with her left hand, and turnips in the other. At her feet are two jugs and a basket. In a scroll, above her head, is inscribed—“*ZUM WEIN WOLT WIR LAUFEN*,”—(*To wine will we fly.*) *Bartsch*, Nos. 186, 187.

There are very deceptive copies of these little pieces.

322. THE THREE SOLDIERS AND THE DOG.

One of the soldiers holds a long staff; another a halbert: the dog is at the feet of one of the soldiers. *Bartsch*, No. 196.

323. THE CENTINEL NEAR THE POWDER CASKS.

He is speaking to two soldiers: at a distance is a town in flames. *Bartsch*, No. 197.

324. THE ENSIGN AND THE DRUMMER.

They are marching. On the left is written—“*ACKER CONCZ*;” above, “*KLOS WUCZER*;” and to the right, “*IN BAUEREN KRIEG*.” The two first are the respective names of these worthies, who are supposed to have figured in the *Baueren Krieg*, or celebrated *Peasants’ War*. *Bartsch*, No. 199.

325. THE SOLDIER.

He holds his sword with the left hand, and with the other a staff. This is an etching: it has the second mark of the artist, and is dated in 1520. *Bartsch*, No. 203.

326. THE BUFFOON AND THE TWO FEMALES BATHING.

The buffoon is dragged by the women towards a great bathing tub. No. 214.

327. THE PENITENCE OF SAINT CHRYSOSTOM.

He is seen on all-fours, in the background. In the front is a naked female reclining, and near her, a child. *Bartsch*, No. 215.

First impression; before the inscription, “*s. IOHANNES CHRISOSTMUS*,” and before the mark of the engraver.

328. Third impression ; with the inscription and the name, and more worked upon.

329. THE ALPHABET.

Cupid, seen from behind, is holding with both hands a scroll, containing the letters of the alphabet. Dated 1545. *Bartsch*, No. 229.

GEORGE PENCZ.



It appears that *Pencz* was born at *Nuremberg* about 1500, and died at *Breslau* in 1550. After studying in the school of *Albert Durer*, he went to *Italy* to profit by the works of *Raffaelle*, and engraved many prints under the direction of *Marc' Antonio*, which are excellent proofs of his talent.

330-355. THE LIFE OF JESUS CHRIST:

a set of twenty-six very small pieces, which are all very spiritedly executed, and highly finished. *Bartsch*, Vol. *viii*. pa. 329, Nos. 30—54.

HENRY ALDEGREVER.



Henry Aldegrever was born at *Souest*, in *Westphalia*, in 1502, but the time of his death is not known. After studying the engravings of *Albert Durer*, he went to *Nuremberg*, to place himself under that great artist's tuition, and was one of his best imitators.

Except in the gothic cast of his draperies, *Aldegrever* was an artist of merit. He is placed among the “*Little Masters*;” but his portraits, it is conceived, take him out of that class in a great degree.

356. PORTRAIT OF WILLIAM, DUKE OF JULIERS;

represented half length, at the age of 24: a capital performance of the artist, engraved in 1540. *Bartsch*, Vol. *viii*. pa. 414, No. 181.

First impression ; before the inscriptions in the margin of the lower border of the engraving, which is formed of a sort of window sill.

357. PORTRAIT OF ALBERT VAN DER HELLE :

half-length, three-quarters turned to the right—"ANNO ÆTATIS SUÆ XXVIII." Dated 1538. *Bartsch*, No. 186.

DAVID HOPFER.*



David Hopfer appears to have been a goldsmith, as may be conjectured from the multiplicity of the ornaments, by which his subjects are often surrounded. Of the three brothers, *David*, (or *Daniel*, for his christian name is uncertain,) appears to be the most pleasing. They all chiefly confined their exertions to copying the prints of others. These copies are sufficiently gothic ; but the few engravings of their own design, are still more stiff, meagre, and mean. The figure placed between their initials, is doubtless intended for a *hop*, and meant to be a rebus of the family name.—*David Funck*, a printseller, purchased 230 plates by the *Hopfer* family, and numbered them ; and in this state they are usually found.

358. THE CRUCIFIXION OF OUR LORD BETWEEN THE THIEVES.

The soldiers are in the act of piercing our *Saviour's* side. *Bartsch*. No. 14. First impression ; before the number, and before the mark was effaced, and the *German* inscription " *Dein leiden, &c.*" substituted.

359. VIRGIN AND CHILD.

The *Virgin*, a half-length figure, is supporting the infant *Jesus* on her left arm, and holding a book in her right hand. *Bartsch*, Vol. viii. pa. 483. No. 38. Impression before the number.

360. A FRIEZE OF ORNAMENTAL GOLDSMITH'S WORK.

Towards the bottom are represented the *Virgin* and *St. John* at the foot of the cross : higher up, the *Virgin* is seen adored by two angels. *Bartsch*, No. 100. Impression before the number.

* It was not considered essential to introduce more than one of this family.

HANS SEBALD LAUTENSACK.

HSL.

Of the dates of the birth and death of this engraver we are alike ignorant. *Bartsch* supposes him to be the son of *Paul Lautensack* of *Nuremberg*, whose portrait he has engraved. He appears to have flourished between 1554 and 1560; and some of his prints lead to the conjecture that he resided at *Vienna*.

361. A LANDSCAPE.

View of a city on the bank of a river, which extends the whole width of the plate, and over which is a wooden bridge: on the right are three large trees, the tops of which are not seen; and to the left, on the river's brink, is a willow. The mark and the date 1553, are in the middle, at bottom. *Bartsch*, Vol. ix. pa. 222, No. 41.

362. DAVID KILLING GOLIATH.

This subject is executed on two upright plates joined together. The print is dated 1551, and is the chef-d'œuvre of *Lautensack*. *Bartsch*, No. 51. *Zani, E. M. part 2*, Vol. III. pa. 278.

CORNELIUS MATSYS.

CM.

This artist, who appears to have been a Fleming, and who has been confounded with *Cornelius Metensis*, from the similarity of their monograms, seems to have had some little elegance of taste, compared with others of his country: he flourished between 1544 and 1566. It does not appear what relation he was to *Quintin Matsys*, the celebrated blacksmith of *Antwerp*.

363. BATHSHEBA BATHING.

She is turning towards a servant of *King David*, who appears arriving from the left of the subject: to the right are several of the women of *Bathsheba* in attendance. On the same side at top are the engraver's mark, the letters *IN.VEN*, and the date 1549. *Bartsch*, Vol. ix. pa. 100, No. 7.

364. THE PORTRAIT OF HENRY VIII. KING OF ENGLAND.

Henry is represented half-length, in full face, with his hands joined, and holding his gloves. He wears the usual hat, and a robe bordered with fur.

On the left are the arms of England, with the date 1548 below them, and in a margin above the print is written: “*HENRICUS DEI GRATIA REX ANGLIE*,” followed by the mark of the artist. The mark is repeated, just below on the right, with the date of 1544, both reversed. *Bartsch, No. 58.**

VIRGIL SOLIS.

V.

From a portrait of *Solis*, engraved by one of his contemporaries, we learn that he was born in 1514, and, according to *Doppelmayr*, at Nuremberg. He was painter, illuminist and engraver. All his plates, which are very numerous, are of a small size, and many of them rare; probably from that circumstance only. He employed artists under him in various departments, by which means he amassed a considerable fortune, though he died at the age of forty-eight.

365—373. NINE FAMOUS HEROES OF HISTORY.

These are, *JOSHUA, DAVID, JUDAS MACHABEUS, HECTOR, ALEXANDER, JULIUS CÆSAR*, the emperor *CHARLES V.*, *KING ARTHUR*, and *DUKE GODFREY*: a most heterogeneous mixture of persons and costume, in a set of nine small prints, with ornamental borders. *Bartsch, Vol. ix. page 253, No. 54 to 62.*

UNKNOWN ARTIST,

WHOSE ENGRAVINGS ARE MARKED

FB.

374. SAINT JOHN THE EVANGELIST.

He is represented standing, seen from behind, and holding a cup in the left hand, from which a serpent is issuing. *Bartsch, Vol. ix. pa. 444, No. 4.*

* This print is very curious; in as much as, though it bears more the appearance of a swine in the monarch's attire than a human being, it was probably thought by some to be too close a resemblance; or may have excited the displeasure of some of the king's adherents; since it was evidently published in 1544, four years before *Henry's* death. It seems to have been then suppressed, and to have been republished in 1548; as the date of the last figure under the arms is most manifestly a conversion of a four to an eight; and the original date remaining in the print, on the right at top, would confirm this conjecture.

LATER ENGRAVERS OF THE SCHOOL OF GERMANY.

WENCESLAS HOLLAR.



For this admirable, but unfortunate artist, we have an interesting biography, by *Vertue*. He was born at *Prague* in 1607. Being a gentleman by birth and education, he became passionately devoted to the arts at a very early period of his life. He lost all his fortune most disastrously in the thirty years war, and in consequence, retired to *Franckfort on the Maine*, where he studied engraving under *Matthew Merian*. Poor, and constantly persecuted by

misfortune, he at length attracted the notice of the celebrated *Earl of Arundel*, in his travels through *Germany*; and this nobleman not only took him to *England* under his protection, but recommended him to *Charles I.*

From the subjects in *Lord Arundel's* collection, he engraved numerous plates; but the civil war soon after breaking out, put a stop to his prospects of better fortune, and he was made prisoner with others of the royalist party. Having escaped with difficulty, he retired to *Antwerp*, where he was necessitated to work for the booksellers, at prices which barely afforded him the most scanty subsistence.

At the *Restoration* he returned to *London*, where he was not more fortunate; as he could only obtain *thirty SHILLINGS* for drawing and engraving his large view of *Greenwich* on two plates. He died in the most abject and heart rending poverty in 1677, and experienced the fate of greater men, in having his works eagerly bought up after his death; an impression of one of his plates often producing, to others, a much larger price than he had obtained for engraving the plate itself.

375. PORTRAIT OF HOLLAR,

ætatis 40, 1647; a small oval, in a cartouche, with the arms of *Hollar*, a rock between two fleurs de lys, in a shield below the oval. *Vertue's Catalogue*, pa. 69.

376. VIEW OF LONDON, FROM THE TOP OF ARUNDEL HOUSE.

This was situated in the Strand: on the terrace roof of the house, are persons pointing to the prospect, and one is looking down. *Vertue*, No. 27.

377. VIEW OF ARUNDEL HOUSE,

taken from the north: after *A. Bierling*, 1638. It represents the buildings in the interior of a quadrangle; the middle of which shews an outside staircase to a corridor: on the left is a coach. *Vertue*, pa. 24.

378. ANOTHER VIEW OF ARUNDEL HOUSE,

taken from the south: after *the same*, 1638, and companion to the last. It represents the quadrangle in the opposite point of view: on the left are many horses and horsemen; and on the right is a coach. *Vertue*, pa. 24.

379—384. VIEWS OF ALBURY IN SURRY;

the seat of the *Earl of Arundel*: a set of six prints, 1645.—No. 1, represents the village on the right bank of the river; on the left, is a man on horseback. No. 2, is a terrace on the right bank of the river, where ladies and gentlemen are seen walking: on the left bank is a church steeple, marked *Shire*. No. 3, is a broad view of the river, with the spire of *Albury* in the left corner. No. 4, shews the gardens on the opposite shore of the river; and on the near bank is the decayed trunk of a tree. No. 5, is a hill, sloping from the left to the river on the right: in a path on the hill are persons walking. No. 6, is a view of the river, with *Albury* spire on the right bank, and *Shire* on the left. *Vertue*, pa. 24.

385. VIEW OF THE CATHEDRAL CHURCH OF ANTWERP:

one of the capital performances of the artist. *Vertue*, pa. 89, No. 5.

Impression with the single Latin line of inscription.

386. PORTRAIT OF HENRY HOWARD, EARL OF SURRY;

son of *Thomas Howard, Duke of Norfolk*, executed in the reign of *Henry VIII*. This celebrated and unfortunate nobleman, is well known as the elegant poet of his day, who maintained the beauty, and sung the praises, of the daughter of the *Earl of Kildare*, under the name of the *Fair Geraldine*. He is represented at the age of 25, in a cap and feather, wearing a loose robe or

cloak: engraved after *Holbein*. *Vertue*, pa. 79. Impression before the flowers on the robe of the *Earl*.

387. PORTRAIT OF JAMES STANIER, MERCHANT OF LONDON.

This portrait is in an oval, and is after *Garret*. In the background are bales of goods, and a view of the sea and shipping. It is dated 1643. *Vertue*, pa. 80.

388—393. THE MUFFS.

Six prints, including the large plate, and one left unfinished; dated 1645-47. *Vertue*, pa. 124.

394—431. A COLLECTION OF SHELLS :

a set of 38 plates, and the rarest and most esteemed of the works of *Hollar*: first impressions before the numbers. This particular set is mentioned by *Vertue* in his *Catalogue*, pa. 114. It was purchased at public auction by *Mr. Barnard*, the son of *Sir John Barnard*, on the 30th of December, 1750; which circumstance *Mr. Barnard* has himself noticed on the back of one of the set. The rest have likewise his name, and several the date of the purchase repeated.

LUDWIG VON SIEGEN.

Ludwig von Siegen was born about 1620. He was a lieutenant-colonel in the service of the *Landgraf of Hessen Cassel*, and is now very generally acknowledged to be the *Inventor of engraving in mezzotinto*.

The print by this artist about to be described, and the portrait of the *Landgräfin Amelia Elisabeth*, both dated in 1643, authorize this epoch as the period of the invention of the art. Beyond this, no circumstances in the life of *Siegen* are handed down to us; except that he taught the process he had thus invented, to the celebrated *Prince Rupert*.

432. PORTRAIT OF ELIZABETH, QUEEN OF BOHEMIA,

in an oval. She is represented in a rich dress, with a laced collar, and wears a crown. On the left, under the oval, appears, “*HONDTHORST PINXIT ANNO —— :*” and we read on the right, “*SIEGEN INVENTOR, FECIT 1643.*”— Height 20 inches, width $15\frac{3}{4}$ inches.*

* A similar impression is in the *Royal Library at Paris*.

CHRISTIAN WILLIAM ERNEST DIETRICH,

called in *Italy*, *Dietrici*, was born at *Weimar* in 1712, and died at *Dresden* in 1774. He was first instructed by his father, and afterwards by *Thiele*. He was patronized by the *Count de Bruhl*; and, at the recommendation of that nobleman, entered into the service of the *King of Poland*. Being, however, disgusted with the preference given to *Italian* artists at that court, he pretended a journey to *Holland*, but stopped at *Weimar*; where, for some time, he exercised his talents to advantage, and returned to *Dresden*, finding his works in great request. The king sent him to *Italy* in 1742, but he profited little by this event, in changing his manner, which the monarch desired. His prints are very picturesque in their effect. Many are in imitation of various artists, and several of these are rare, because he used the copper for other subjects, after taking a limited number of impressions.

433. THE PRODIGAL SON.

He is presenting himself to the husbandman, to feed his swine: engraved in 1756. *Huber and Rost*, Vol. II. pa. 100. First impression; before the name of *Dietrici*, written with the dry point above the name in the usual impressions, was erased.

434. Second impression, in the ordinary state, but before the retouch.

435. THE MUNTEBANK :

a composition of numerous figures: in the style of *A. Ostade*; dated 1740: arched at the top. Impression of the pure etching.

436. THE KNIFE GRINDER :

in the style of *A. Ostade*; dated 1741: impression before the retouch.

437. THE PEDLAR :

in the same style; companion to the *Knife Grinder*. Dated 1741: and also an impression before the retouch.

438. A PASTORAL SCENE.

This is in the style of *Polemburg*. In the foreground is a shepherdess, who appears to have been just bathing in the adjacent stream, and is seated on a grassy bank: a rich composition of figures and cattle. Dated in 1741.

GEORGE FREDERICK SCHMIDT

was born at *Berlin* in 1712. Being intended for a mechanical employment, he obtained, with great difficulty, permission to devote himself to the arts, and entered the academy of *George Paul Busch*, at *Berlin*. In 1736, he went to *Paris*, and there studied under *Nicholas de Larmessin*, and in 1742, was, in a most flattering manner, although a protestant, received into the academy by an express order from the *French* monarch. In 1744 he was invited again to *Berlin*, where he was made engraver to the king. Here he resided till 1757, when, by desire of the *Empress of Russia* (*Elizabeth*), he took a journey to *St. Petersburg*, to engrave her portrait, which he most admirably performed. In 1762, being once more returned to his native city, he executed his beautiful etchings in imitation of *Rembrandt*, and died in 1775.

439. PORTRAIT OF COUNT NICHOLAS ESTERHASI:

after *Tocqué*, dated 1758: the rarest of *Schmidt's* portraits. First impression before the introduction of the graving tool, which, in the second impression, appears on the border of the print, to the right, according to *Bartsch*, in his *Kupferstichkunde*, Vol. II. pa. 268, *Art. Schmidt*.

440. THE PRESENTATION OF OUR SAVIOUR IN THE TEMPLE:

Dietrich pinxit 1757. *G. F. Schmidt*, fec. 1769. *Huber and Rost*, Vol. II. pa. 119.

441. PORTRAIT OF REMBRANDT.

He is represented about middle age, half length, his head covered with the usual cap. *Rembrandt se ipsum* p. *G. F. Schmidt* fec. 1771.—*Huber and Rost*, pa. 123.

442. FLEMISH INTERIOR.

A peasant is drinking, and another is lighting his pipe: engraved in the manner of *Cornelius Visscher*. *A. Ostade*, p. 1667. *G. F. Schmidt* fecit aqua forti 1757: finished with the brin.—*Huber and Rost*, pa. 119.

FERDINAND MÜLLER.

For the following interesting particulars of this artist, and his great work, the engraving from *The Madonna di S. Sisto*, we are indebted to *Professor*

Böttiger's sketch, translated in the pocket book, called *The Forget me not*, published in 1825.

"In 1809, *Rittner*, an enterprising printseller of *Dresden*, gave a highly gifted young artist of *Stuttgart*, *Ferdinand Müller*, a son and pupil of the celebrated *Chevalier von Müller*, who was for many years considered the first engraver in *Germany*, and who formed a numerous school, the honourable commission to engrave a plate for him, after this picture. The precocious artist had already furnished, in his *St. John, after Domenichino*, the most positive evidence that his abilities were perfectly equal to the undertaking. The preparations, however, for the work, and the drawing sent for the purpose, were far from satisfactory. It was deemed necessary that *Müller* should repair to *Dresden*, to make studies from the original; after which the price of the engraving was fixed at *four thousand rix dollars*, exclusively of the permission to dedicate the work to the king, for which he received *one hundred frederic d'ors*, and *one hundred impressions*. *Müller* was, meanwhile, appointed Professor in the Academy of Arts, at *Dresden*, with a handsome salary; and here he completed, in two years, a performance which will long be considered as a signal triumph of German art.

"His very success, however, proved his ruin. By his close application during the progress of the work, he impaired his already delicate and weak constitution. To ill health, was soon added a very excusable mortification at having produced a work from which, as it was evident, immediately after its completion, the publisher would not fail to derive incalculable profit. The irritable artist, moreover, thought himself degraded by certain measures adopted in a new organization of the Academy; and he fell into a melancholy, which, in spite of the affectionate attentions of his young and amiable wife, niece to the celebrated sculptor *Chevalier von Dannecker*, of *Stuttgart*, was not to be removed. It was found necessary to place him in a lunatic asylum at *Sonnenstein*, near *Pirna*, where, after a few weeks, during which his mind was wholly absorbed in visions of the blessed *Virgin*, and other mystic objects, an unlucky fall put a period to his life."

He died very young, but it is questionless, that he had already attained to the very summit of his profession, and has left behind him a reputation unblemished by failure.

443. SAINT JOHN THE EVANGELIST ENTRANCED.

This evangelist is represented as a half-length figure, after a painting by *Domenichino*: at the bottom is a text in *German*, from the book of *Revelations*—"I was in the spirit on the Lord's day, and heard behind me a great voice, as of a trumpet," &c.

First finished impression, with the inscription only traced; with the text in open letters, and before the address of *Ramboz*.*

444. THE VIRGIN IN THE CLOUDS, WITH THE INFANT SAVIOUR; BELOW,
ST. BARBARA AND POPE SIXTUS.

The *Virgin* holds the infant *Jesus* on her right arm; *Pope Sixtus* is kneeling on the left, in the attitude of adoration, his tiara on the ground near him; and on the right is *St. Barbara*.

In the middle, at the bottom, are two young angels, whose heads and arms only are seen, and in the air, is a glory of the celestial choir: engraved after the picture painted by *Raffaelle*, for the church of the *Frati Neri*, at *Piacenza*, called “*La Madonna di S. Sisto di Raffaelle*.”

Finished proof on India paper, with the inscription traced in open letters.

* The inscription, it is said, was erased after a very few of these impressions were taken, and some were then printed without letters. These, and a few in an unfinished state, are, it is believed the only ones without writing.



ENGRAVERS

OF THE

FLEMISH AND DUTCH SCHOOLS.

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ENGRAVERS

OF THE

FLEMISH AND DUTCH SCHOOLS.

PART FIRST.

HENRY GOL'Z OR GOLTCIUS.



ARL VAN MANDER has given us an interesting and succinct biography of *Goltzius*; the more estimable as it was compiled by a friend of the artist. *Goltzius* was born at *Muhlbrecht*, in the duchy of *Juliers*, in 1558, and died at *Haerlem* in 1617. He was the son of a painter on glass, who instructed him in drawing, and he received lessons in engraving from *Coornhert*, a man of very slender talent. He travelled through *Germany* into *Italy*,

to study *Raffaelle*, and the antique; but it is matter of sincere regret, that this had little or no influence in correcting the extravagance of his manner, which he retained to the last; always anxious to display his superior mechanical ability, without regard to taste or grace. Notwithstanding

these defects, he completely surpassed all his contemporaries ; and, from the great variety in his treatment of his subjects, and the splendor and manliness of his execution, was a most extraordinary artist.

445.—450. THE MASTER PIECES OF GOLTZIUS.

A set of *six* prints, engraved in 1593 and 1594, in order to imitate the styles of celebrated masters, viz.—

THE ANNUNCIATION ; in the style of *Raffaelle d'Urbino*.

THE VISITATION ; in the manner of *Parmegianino*.

THE ADORATION OF THE SHEPHERDS ; in the manner of *Basan*.

THE CIRCUMCISION ; in the manner of *Albert Durer*.

THE ADORATION OF THE MAGI ; in the manner of *Lucas van Leyden*.

THE HOLY FAMILY ; the *Virgin* seated at the foot of a tree : in the manner of *Baroccio*.—*Bartsch*, Vol. III. pa. 15, Nos. 15—20.

451, 452. PORTRAITS OF NOEL DE LA FAILLE, AND HIS WIFE.

They are represented to the knees. *De la Faille* is in armour, with one hand on his sword, the other on his helmet ; and the lady holds a hand-kerchief in one hand, and rests the other on a skull. Proofs before the inscriptions round the ovals ; and in the print of *De la Faille*, instead of *Herman Adolfz*, the publisher's name, at the bottom of the oval, as in the ordinary impressions, is the motto, “*JAMAIS FAILLE*.” *Bartsch*. Nos. 212, 213.

453. PORTRAIT OF HENRY GOLTZIUS ;

the size of life. This print is arched at the top. *Bartsch*, No. 172. Proof before any writing.

454. PORTRAIT OF A YOUNG MAN STRIDING ON A LARGE DOG.

This portrait is said to represent the son of *Theodoric Frisius*, a *Dutch* painter : on his left hand the youth holds a falcon. The subject is called “*The Dog of Goltzius*;” and the print is justly esteemed as a master-piece of art. *Bartsch*, No. 190.

455. VENUS AND CUPID.

Venus, sitting at the foot of a tree, is holding a bunch of grapes in one hand, and receiving, with the other, some ears of corn, which *Cupid* presents. Engraved after a print by *Agostino Carrache*, with considerable variations : a circular plate. Round the subject is inscribed—“*SINE CERERE ET BACCHO FRIGET VENUS*.”

This print can scarcely be excelled in beauty and delicacy of execution. *Bartsch*, No. 257.

Bartsch, in his account of it, *Peintre Graveur*, Vol. 3, pa. 78, has noticed a very deceptive copy ; but the distinguishing marks of the original, he has described as being in the copy, and vice versa. This error he has rectified in his *German* work, *Zur Kupferstichkunde*, Vol. 2, pa. 28 ; where the description of the copy is correct ; being exactly the reverse in its marks of difference from that so called in the “ *Peintre Graveur*.”

JAMES MATHAM,

the son-in-law and pupil of *Goltzius*, was born in 1571. When he was about nine years old, his mother married *Goltzius*, who proved an excellent instructor to him. He travelled into *Italy*, as we learn from the inscriptions on several of his prints, which were engraved at *Rome*. He died about 1631. His works are very similar to those of his master, but certainly inferior.

456. THE ALLEGORY OF HUMAN LIFE :

a picture, according to the ideas of the philosopher *Cebes*, of all which occurs to man in the career of life : composed of more than two hundred figures, and engraved on three plates, intended to be joined. *Bartsch*, Vol. III. pa. 166, No. 139. Impressions in which the three divisions are separate, and with uncut margins.

JAN SAENREDAM.

This artist, who is placed here as a pupil of *Goltzius*, was originally the scholar of *J. de Gheyn*, and has so successfully imitated the manner of the former, that his works are often mistaken for those of his master. His drawing is decided and scientific, with occasional extravagance, in which he imitated his instructor, as well as in his better qualities.

He died in 1607, but at what age it is not known ; probably in the prime of life, as *Goltzius* survived him ten years. The earliest date on his prints is 1593, and those so dated seem to be his first essays.

457. JAEL.

She is represented to the knees, standing, and holding the nail and ham-

mer prepared to kill *Sisera*: engraved from a design of *Goltzius*. *Bartsch*, Vol. III. No. 43, who calls the print *Deborah*. First impression, before the words "CUM. PRIVIL. SA. CAE. M." &c.: an impression undescribed by *Bartsch*.

458. JUDITH.

She is likewise standing, and holds the head of *Holofernes*, which she is giving to her attendant: companion to the preceding print. *Bartsch*, No. 44. Impression in which the publication privilege is written in ink by *Saenredam*.

459. THE CAVERN OF PLATO:

where a small number of the disciples of that philosopher are collected round the light, while the greater portion of mankind, preferring darkness, pursue only the shadow of Truth, and the vain pleasures of the world: an allegorical subject, after *Cornelius Cornelis*: engraved in 1604. The master piece of *Saenredam*. *Bartsch*, No. 39.

JAN MÜLLER

flourished between the years 1589 and 1625, but the particulars of his life are altogether unknown. His firm and decided manner of engraving it would be almost impossible to surpass; but he is justly reproached with being a mannerist, and he certainly was so in a high degree.

460. THE RAISING OF LAZARUS:

after *Bloemart*. *Bartsch*, Vol. III. pa. 274, No. 27. Proof before the letters, and in which the left foot of *Lazarus* is not finished.

461. AN ALLEGORY OF THE ARTS.

Painting, *Sculpture*, and *Architecture* banished by the *Turks*, from the spots in which they most appeared to flourish, retire to *Olympus*, where *Fame* opens the road for their reception: a subject composed of two plates joined together; engraved after *Bartholomew Spranger*, and called "The *Apotheosis of the Arts*." *Bartsch*, No. 76.

Impression before any writing, and unfinished in several of the groups to the left, which are only traced: probably unique.

CRISPIN DE PASSE

was born at *Armuyde* in *Zeeland*, in 1536. He learnt the art of engraving from *Coornhert*, and exercised his profession with great success in *Utrecht*, *Amsterdam*, *Cologne*, *Paris*, and *London*.

This artist, whose mind and character were of the most amiable kind, had also a considerable taste for literature, and published a treatise on drawing and engraving, from the preface to which we learn, that he studied under *Rubens*, *Diepenbeck*, and *Bloemart*. He engraved the plates for *Pluvine's* work on horsemanship, containing the portraits of the principal personages at the court of *France*; but some of his best portraits are probably those which he executed in *England*. The time of his death is unknown. He had a son named *Crispin*, who also engraved; but his talent was very inferior to that of his father.

462. PORTRAIT OF THOMAS PERCY, CONSPIRATOR,*

in an oval with devices, and four small subjects, relative to the plot. At the bottom, is this inscription: *HAEC EST VERA ET PRIMA ORIGINALIS EDITIO
THOÆ PERCI, &c.*"

463. PORTRAIT OF ELISABETH, QUEEN OF ENGLAND,

sumptuously dressed, with her crown and sceptre. In this habit she went to *St. Paul's Cathedral*, to return thanks for the victory over the *Spanish Armada*: after a design or painting by *Isaac Oliver*. The chef-d'œuvre of *Crispin de Passe*.

464. PORTRAIT OF PRINCE CHARLES,

afterwards *Charles the First*. He is represented in an oval, dressed in a rich habit, with a lace ruff, and the ribbon and George of the Garter. A cloak hangs over his left shoulder: round the oval are his titles in latin, as *Prince of Wales*, and *Duke of Cornwall*; and, at the bottom, a latin inscrip-

* *Percy* appears, next to *Catesby*, to have been the chief actor in the tremendous tragedy of the "Gunpowder Plot;" but it is remarkable, that notwithstanding the full detection of both, neither perished on the scaffold, as they were killed by the same shot, in the attempt to take them, represented in the medallions of the above print.

Percy's relationship to the *Earl of Northumberland*, and his being one of the band of *Gentlemen Pensioners*, of which that nobleman was captain, and to which *Percy* was admitted without the usual oaths, entailed upon the earl the severe and unmerited punishment of fifteen years' imprisonment in the *Tower*.—See *Granger*.

tion, beginning, “*FLORENTIS REGNI COLUMEN*,” &c. This plate underwent two alterations : the second state has merely a slight addition to the work ; but in the third state, the hair is altered, and the peaked beard added, which *Charles* wore when king, and which renders his face so remarkable. The present is the first impression before the alterations ; in which state it is a lovely specimen of superior talent.

WILLIAM DE PASSE.

This artist, who was the second son of the preceding, was born at *Utrecht* about 1572. He was the pupil of his father, whose steps he successfully imitated. He came to *England* when a young man, where he engraved numerous excellent portraits, and passed the greater portion of his life actively employed.

465. PORTRAIT OF SIR HENRY RICH.*

This portrait is a small folio, in an oval, and is a chef d’œuvre of the artist. At the bottom are the titles of *Sir Henry* in English, and round the oval the same in Latin. This print was published by *Thomas Jenner*, in *Cornhill*.

SIMON DE PASSE

was the youngest son of *Crispin de Passe the elder*, and was born at *Utrecht* about 1574. He was an engraver of almost equal merit with his father and brother, the former of whom was his instructor. With them he came to *England*, and was employed by *Nicholas Hilliard* to engrave the portraits of the *Royal Family*. After staying ten years, he entered into the service of the *King of Denmark*, and died, as it is conjectured, at *Copenhagen*.

* This gentleman, remarkable in the court of *James the First*, for his handsome person and agreeable manners, was *Captain of the King's Guard*, and *Lord General of the Horse*, in 1639. Standing one day with *James*, while a porter was carrying £3,000 in specie to the *Treasury*, he whispered to a friend near him, “*how happy all that money would make him!*” *James* overheard, or learnt, the remark, and bestowed the whole upon him, observing, “*You think yourself very happy in having so large a sum ; but I am more happy in obliging a worthy man whom I love.*”

Rich was afterwards made *Baron of Kensington*, and *Earl of Holland*, and he built *Holland House*, in what was then considered a retired spot. He it was who settled the treaty of marriage between *Charles the First* and the illustrious *Henrietta Maria*, of whom he was a distinguished favorite.

This nobleman was always variable in his conduct towards the *King* and *Parliament* ; and from his pliability to both parties, had not a friend in either. His efforts on the *King's* behalf, were his last exertions, and they were madly directed. He was shortly afterwards (1649) beheaded.

466. PORTRAIT OF PAUL VAN SOMER, PAINTER,
in an oval cartouche, supported by two female figures. Underneath the oval
is written, “*SIMON PASS SCULPSIT, ANNO 1622* ;” but there is no other inscription
to indicate the portrait.

467. PORTRAIT OF SIR ROBERT NAUNTON, AMBASSADOR.

He is represented dressed in his habit of ceremony, standing near a table :
the arms of his family, with a rebus and inscriptions, are in the corners of
the print, at the top. This engraving, which forms the frontispiece to *Sir
Robert's work*, intituled “*Fragmenta Regalia*,” is not described by *Granger*.

Impression before the alteration in the armorial bearings.

468. PORTRAIT OF HENRY WROTHESLEY, EARL OF SOUTHAMPTON.

He is represented in armour, in an oval, round which is an inscription,
containing his titles, which are repeated in English, in the margin below.
Published by *Sudbury* and *Humble*.

JEROME WIERX OR WIERIX

was born at *Amsterdam* about 1551. He was the brother of *John* and
Anthony Wierix, three engravers of untired perseverance, who worked in
conjunction. Their productions are stiff, laboured, and ungraceful, but
minutely delicate to a surprising degree. Of this assiduous fraternity,
Jerome was, it is considered, the most skilful, who is therefore alone introduced here.

469—481. THE LIFE OF SAINT IGNATIUS LOYOLA.

A set of *thirteen* small and very highly finished plates, including the title.
First impressions, with the address of *Piermans*.

482—484. EMBLEM : the infant *Saviour*, seated in a human heart; inscribed
“*ORIGO CASTI CORDIS*.”—SAINT AGNES, in a chamber,—and THE ANNUN-
CIATION : *three* very small engravings. First impressions, with the address
of *Piermans*.

485. PORTRAIT OF SIR THOMAS MORE.

This is a very small print, of which the present impression is a finished
proof, before the verses usually in the bottom margin, and before any writing.
There is a yet smaller print of the same person, by *Wierix*.

486. PORTRAIT OF ELIZABETH, QUEEN OF ENGLAND.

This print, which is usually called "*Elizabeth between the pillars*," represents the *Queen* standing in a full, stiff, sumptuous dress, between two columns, with Corinthian capitals, the one surmounted by a pelican feeding its young, the other by a phœnix in flames;—holding in her right hand the sceptre, and in the other, the globe. Affixed to the pillar, on her right hand, are the arms of England, and to the other pillar is attached a coat of arms, containing the portcullis. Near the *Queen's* right hand is a table, on which is an open book, with the inscription "*POSUI DEUM ADJUTOREM MEUM.*" The background represents the ocean and the island of Britain, with castles on its shores, and surrounded by shipping. In the margin below are the *Queen's* titles, and an inscription commencing "*IMMORTALIS HONOS REGUM,*" &c. Below this is written, "*IN HONOREM SERENISSIMÆ SUÆ MAJESTATIS, HANC EFFIGIEM FIERI CURABAT JOANNES WOUTNELIUS BELGA, ANNO 1596.*" This print is a chef-d'œuvre of engraving. There exists a deceptive copy of it.

JAN SADELER.

This artist, the founder of a family of engravers, who have done good service, was born at *Brussels* in 1550. At the age of 20, he published some prints after *Crispin van de Broeck*, which made him known as a man of talent. He travelled to *Cologne*, *Franckfort*, *Munich*, *Verona*, *Venice*, and *Rome*, which contributed to correct his naturally dry manner; and emboldened him to adopt a more vigorous and decided style. He died at *Venice* in 1610.

It has not been thought necessary to place in the collection described in this Catalogue, any other specimen of the performances of this family, than the following:—

487. THE VIRGIN AND CHILD.

The *Virgin* is seated on a throne, with the infant *Jesus* on her lap. *St. John the Baptist*, and *St. John the Evangelist*, are near the throne, while two angels are standing by with their censers: engraved after *Hans von Achen*, 1589.

JAMES DE GHEIN, THE ELDER,

was born in 1565, at *Antwerp*, and died in 1615. He learnt the elementary principles of painting from his father, and acquired his knowledge of engraving in the school of *Goltzius*. He was a man of ability, and considerable mechanical talent; but his works are rendered disagreeable by the dry manner too common to the artists of his time and country.

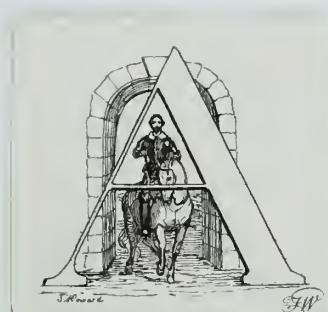
488. DANIEL IN THE DEN OF LIONS.

At the top of the print, to the left, the angel of the Lord is seen, transporting *Habbakuk*, with the reaper's dinner: a subject engraved after *Theodore Bernard*: probably the chef d'œuvre of *de Ghein*. *Huber and Rost*, Vol. v. pa. 200, No. 44. *Zani, E.M. part 2*, Vol. iv. pa. 223. First impression, before the address of *Bosscher*.

489. PORTRAIT OF HUGO GROTIUS.

He is represented here at the age of 15, in an oval, with the inscription, "QUIM SIBI QUINDEnis ASTREa," &c.

ANTHONY VAN DYCK.



NTWERP gave birth to this great man, in 1599. He was instructed by his father, who was a painter on glass, and afterwards by *Henry von Balen*. He then entered the school of *Rubens*, where his genius soon found its proper scope. By the advice of his master, he visited *Italy*, and at *Venice* studied *Titian* and *Paul Veronese*, with ardour. From this city he went to *Rome* and *Genoa*, and returned to his native country a most accomplished artist. His reputation in-

duced *Charles the First* to invite him to *England*, where his great talents were most successfully displayed in painting the portraits of the *King and Royal Family*. *Charles* loaded him with honours, knighted him, and settled a liberal pension upon him. *Van Dyck* married *Maria Ruten*, of the *Gower* family, who was a beautiful, but it seems portionless lady.

His pictures were so extravagantly sought for, that he would soon have acquired an immense fortune, had not his princely style of living checked all possibility of accumulation. His portraits are of the highest class of art, and the few etchings which he has left us, are truly worthy of his great name and talents. He died in *London* in 1641.

490. PORTRAIT OF FRANCIS SNYDERS, PAINTER.

Van Dyck etched the head only, of which etching the present is a specimen. The print was afterwards finished with the burin by *Jac. Neeffs*.

491. PORTRAIT OF JOHN SNELLINCX,
painter of *Antwerp*. Proof before any writing.

492. PORTRAIT OF VAN DYCK HIMSELF.

This impression is of the head only, turned as looking over the right shoulder. The print was afterwards finished by *Jac. Neeffs*.

493. CHRIST CROWNED WITH THORNS ;
called the " *Ecce Homo.*"

First impression, before the address of *Bon Enfant*, and before the words " *et fecit aqua forti,*" in the inscription.

LUCAS VORSTERMAN THE ELDER,

was born at *Antwerp* about 1580. He studied painting under *Rubens*, but quitted it by that great artist's advice, to devote himself exclusively to engraving, in which he became truly eminent. His prints are executed in a most picturesque manner, with great variety and intelligence of effect, and an admirable discrimination of objects, particularly those after *Rubens* and *Van Dyck*, which are master-pieces ; and to him we are also indebted for the first complete expression of this intelligence on copper.

He visited *London*, where he resided eight years, well employed by *Charles the First* and *Lord Arundel* ; but finding in *Van Voerst* a rival sufficiently powerful to excite his apprehensions, he returned in 1632 to his native country, where he died.

494. THE DEAD BODY OF OUR LORD BEWAILED BY THE MARIES.

The corpse of the *Saviour* is extended on the lap of the *Virgin*, surrounded by angels: engraved after *Van Dyck*. First impression, before the third line of inscription, which commences, “*Per illustri*,” &c. and before the word “*excludit*.”

495. PORTRAIT OF THOMAS HOWARD, EARL OF ARUNDEL.

This nobleman was the patron of *Vorsterman*, and the portrait is engraved after *Van Dyck*. The present impression is a finished proof before any writing, in which state it is not probable that more than one or two impressions exist.

BOETIUS à BOLSWERT.

It has been justly said, that *Rubens* was fortunate in the choice of the artists whom he employed to engrave his pictures. He was indeed peculiarly so with regard to the preceding artist, as well as the three following engravers, who have done great justice to his admirable works.

Boetius à Bolswerp was born at *Bolswerp*, in *Frieseland*, about 1580. It is not known of whom he acquired his instruction. He established himself at *Antwerp* as a printseller, and, in conjunction with his brother, engraved and published a considerable number of scriptural subjects.

Boetius was a good engraver, but, except in a very few instances, decidedly inferior to his brother *Scheltius*.

496. THE LAST SUPPER OF OUR LORD.

This is a very large print, and is engraved after *Rubens*. *Basan*, Vol. III. pa. 26, No. 62. A chef d’œuvre of *Boetius*. First impression, before the address of *Huberti*.

497. THE CRUCIFIXION.

Our Lord is between the two thieves; a soldier is piercing his side, and another is breaking the legs of the thief on the right: engraved after *Rubens*. Below is the title, “*JESUS CRUCIFIXUS*.” This is probably the very best work of *Boetius*.—*Basan*, No. 87. First impression, before the date, and published by *Bolswerp* himself.

SCHELTIUS à BOLSWERT



AS the brother of the preceding artist and was born at *Bolswert*, about 1536. He was the intimate friend of *Rubens*, who is said, himself, to have worked on the plates engraved after his pictures by this artist. This, however, *Watelet* understands to mean, merely as having worked on certain proofs, which he touched as a direction to the engraver. *Scheltius* was an artist of consummate skill, and although he possessed, as he

has shewn, all the talent requisite for the highest finish, he never suffered himself to be seduced from the more essential qualities of the art. The brilliancy and spirit of his burin, and the beauty, depth, and vigour, of his colour, have rarely been equalled, and perhaps never excelled. The date of his death is unknown.

498. THE MARRIAGE OF THE VIRGIN,

after *Rubens*. *Basan*, Vol. III. pa. 2. No. 1. Finished proof, before the inscription "VIRGO DISPONSATA, &c." and before any writing.

499. CHRIST CROWNED WITH THORNS :

after *Van Dyck*: a very large plate. *Huber and Rost*, Vol. v. pa. 273, No. 6. *Zani, E.M. part 2*, Vol. VII. pa. 225. First impression, with the light on the nostril of the man who is seen buffeting the *Redeemer*; the print in this state, is also less worked upon in several places.

500. PORTRAIT OF ADRIAN BROUWER, FLEMISH PAINTER.

This is engraved after *Van Dyck*, and is a finished proof, before any writing.

PAUL DU PONT, OR PONTIUS.

This artist was the pupil of *Lucas Vorsterman*, and was born at *Antwerp*, about 1596. Like *Scheltius à Bolswerp*, he engraved under the immediate superintendence of *Rubens*, to which circumstance his great perfection may be attributed.

Pontius is considered to be the equal of *Vorsterman*, and of *Scheltius à Bolswerp*. All were eminent : the first in delicacy and variety, *Bolswerp* in facility and intelligence, and *Pontius* in force and general effect. He was equally happy in portrait as in history.

501. THOMIRIS COMMANDING THE HEAD OF CYRUS TO BE BATHED IN HUMAN BLOOD.

This print is an admirable performance of *Pontius*. It bears the inscription : “*SATIA TE SANGUINE, &c.*” and is engraved after *Rubens*. *Basan*, Vol. III. pa. 3, No. 22.

502. PORTRAIT OF RUBENS,

engraved from a painting by himself. Finished proof, in an oval shape, afterwards made square ; before any writing, and before the border.

503. PORTRAIT OF JAN DE HEEM,

painter of *Utrecht* ; after *Van Dyck*. Finished proof, before any writing.

HENRY, COUNT GOUDT.

This delightful artist, who was by birth and education a gentleman, and a *Count Palatine of the Rhine*, was born at *Utrecht*, in 1585, where he died about 1630.

At a very early age he became a devoted and enthusiastic admirer of the arts, and went to *Rome*, to study in the *Academy*, where he became intimately acquainted with the unfortunate *Elsheimer*, who was his instructor. The scholar proved his master's best benefactor ; for he relieved him from the pressure of debt, and from a prison, by the liberal purchase of his pictures. Some of these he engraved, with an intention to imitate the peculiar effects produced by that painter.

After *Elsheimer's* death *Goudt* returned to *Utrecht*, where a female, who

was enamoured of him, ignorantly administered to him a love philtre, which created an occasional aberration of intellect, and ended in his premature death. During his lucid intervals, the arts were his entire consolation and amusement; and few can view his works without a feeling for their beautiful peculiarities, and for the singular fate of their author.

His engravings consist of seven pieces, viz. :—

504. THE ANGEL AND TOBIT.

The latter is carrying the fish under his arm: an effect of twilight, engraved after *Elsheimer*, in 1608. Proof before any writing.

505. Impression in the ordinary state.

506. THE ANGEL AND TOBIT.

The latter is dragging the fish after him: also after *Elsheimer*; engraved in 1613: an effect of night.

507. LANDSCAPE WITHOUT FIGURES.

This landscape is called “*Aurora, or the Break of Day*,” and was engraved in 1613; but as it is without the name of any painter, perhaps it was designed by *Goudt* himself.

508. PHILEMON AND BAUCIS ENTERTAINING JUPITER AND MERCURY.

A beautiful and picturesque subject, after *Elsheimer*, and engraved in 1612.

509. CERES IN SEARCH OF PROSERPINE.

Ceres, in search of her daughter, having requested from an old woman permission to quench her thirst, punishes a boy who mocked her while drinking, by changing him into a lizard: an admirable effect of night: after *Elsheimer*, and engraved in 1610. This subject is sometimes absurdly called “*The Sorceress*.”

510. THE FLIGHT INTO EGYPT.

The scene is a woody landscape, with a vista seen by moon and star light, near a river: it is without the name of any painter, and was engraved in 1613.

511. THE DECAPITATION OF ST. JOHN THE BAPTIST:

a night-piece, of delicate and minute workmanship. It is engraved on an oval plate, after *Elsheimer*. *Huber and Rost, Vol. v. pa. 318.*

JONAS SUYDERHOEF

was born at *Leyden* about 1600. He was the scholar of *Peter Soutman*, but soon became a greater artist than his master. He was eminently successful in his combination of the etching needle and the burin, with which he produced the most picturesque effects. His portraits are very estimable, and his mode of rendering the touch of the pictures which he engraved, is surprising.

512. THE TREATY OF MUNSTER ;

in which are portraits of the sixty plenipotentiaries assembled to ratify the peace : engraved after *G. Terburgh. Huber, Vol. v. pa. 360, No. 8.* The chef d'œuvre of *Suyderhoef*.

Proof before any writing, and before the inscription “*PAX OPTIMA RERUM,*” on the tablet suspended against the wall on the left, but otherwise finished.*

CORNELIUS BLOEMART.

This artist, is the first who gave to his plates the delicate finish of the burin, in engraving subjects of a large size.

He was born at *Utrecht* in 1603, and died at *Rome* in 1680. He was first instructed by his father in the principles of design, but became afterwards exclusively attached to engraving, and applied himself to arduous study under *Crispin de Passe*. Having soon outstripped his instructor, he visited *Paris* in 1630, and there highly distinguished himself by his engravings from the collection of *The Temple of the Muses*. At length he fixed his residence in *Rome* ; and may be said to have formed an epoch in the history of engraving, and to have laid a foundation for the *French School*, subsequently so celebrated.

513. THE VIRGIN AND CHILD.

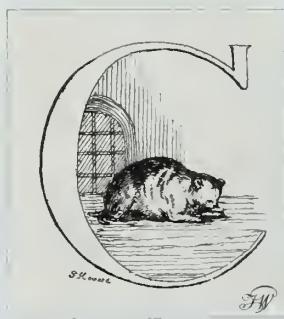
The *Virgin* is seated on a throne, with the infant *Saviour* : on the right side stands *St. Roch*, and on the left *St. Sebastian* : engraved after *Baroccio*.

514. ST. PETER RAISING TABITHA FROM THE DEAD :

engraved after *Guercino* : beautiful for colour and execution, and the chef d'œuvre of *Bloemart*.

* In the volume of the works of *Suyderhoef*, belonging to the *Count de Fries*, was a proof of this fine print ; but exceptionable in condition. It is the only other impression before the writing, hitherto known.

CORNELIUS VISSCHER.



CORNELIUS VISSCHER was born in *Holland* about 1610, but the precise place of his birth is not handed down to us, though it is conjectured to have been *Haerlem*. He was the scholar of *Soutman*; but, disdaining the ordinary lessons of his art, he opened for himself a career altogether new. His combination of effects from the etching needle and the burin, are productive of the happiest success, since he seemed to sport with both at will. To dilate on the merits of this artist, would be out of the question here, though perhaps very few engravers better deserve praise.

Visscher never succeeded so well, as when he engraved the subjects of his own invention, and his compositions are admirable. His choice qualities are well discriminated by *Watelet*.

Hecquet compiled a catalogue of his works, which will be found at the end of *Basan's "Dictionnaire des Graveurs."* Though very useful, it is decidedly imperfect, as many plates of importance are not introduced.

The period of *Cornelius Visscher's* death, like that of his birth, does not appear to be ascertained.

515. THE PANCAKE WOMAN, OR THE MAKER OF DUTCH FRITTERS, CALLED KOUCKS.

This print is designed by *C. Visscher* himself. *Hecquet*, pa. 26, No. 14. Impression before the address of *Clement de Ionghe*.

516. THE RAT CATCHER.

Near him is a boy holding a pole, at the end of which is a basket of live rats: also designed by *C. Visscher*. *Hecquet*, No. 16. Finished proof before the inscription.

517. THE BOHEMIAN, OR GYPSEY NURSE.

She is suckling a young child, and two other children are with her, one of whom is fastened to her back, and is crying: designed by *C. Visscher*. *Hecquet*, No. 17. Finished proof before the name of *Visscher*, and before any writing.

518. PORTRAIT OF ANDREAS DEONYSZOON WINIUS:

a portrait commonly called the *Pistol Man*, from the fire arms placed in the apartment where he is represented sitting. In the margin, at bottom, are ten lines of verse, and an inscription from a separate plate.

Kempfer in his travels, makes honorable mention of the character and abilities of *Winius*. He was born in *Holland*, but entering in early life into the service of *Russia*, was employed in the commissariat, held the office of consul, and others of importance.

This print is one of the rarest and most beautiful of *Cornelius Visscher's* works. From the large beards worn by the persons represented in this and the two following portraits, they are commonly called in *France*, “*Les grandes barbes de Visscher.*” *Hecquet*, pa. 36, No. 3.

519. PORTRAIT OF GELLIUS DE BOUMA,

minister of the Gospel at *Zutphen*: represented with a large square beard; and near him is an open book; at the bottom are eight Dutch lines: designed by *Visscher* from the life. Proof before the writing in the open book, except on a single leaf. *Hecquet*, pa. 37, No. 4.

520. PORTRAIT OF WILLIAM DE RYCK.

This person was a celebrated oculist at *Amsterdam*. He is represented with his left hand on his breast, and wears a large flowing beard. At the bottom is a Dutch inscription of twelve lines. This plate underwent several changes; in the first the lips are not distinctly seen, but are covered by the beard; and in the second the right ear is less worked upon than in the third. The portrait is evidently a wonderful likeness, from its appearance of individuality. *Hecquet*, pa. 37, No. 5. Impression on vellum.

521. PORTRAIT OF JAN DE PAEP,

agent for furnishing clerks to the merchants at *Amsterdam*. This is the smaller portrait of two engraved by *Visscher*, after his own design. It is half length, and the hands are not seen. *Hecquet*, pa. 43, No. 25. Finished proof before any writing.

522. PORTRAIT OF POPE ALEXANDER VII.

This *Pontiff* is represented in an oval surrounded by a cartouche, on each side of which below, is a child supporting a garland of fruit, to adorn the *Pope's* coat of arms. At the bottom are an inscription and six Dutch lines. *Hecquet*, pa. 41, No. 18. First impression, before some work on the face of the portrait.

JAN VISSCHER

was the brother of *Cornelius*, and was born at *Amsterdam* in 1636. He by no means possessed the talents of his brother ; but in his engravings after *Berghem* and *Ostade*, his touch is so picturesque, that his plates have all the appearance of painters' etchings : his drawing, however, is not always correct.

523. PEASANTS PLAYING AT BACKGAMMON.

They are assembled before the door of a village ale-house, under a trellis : engraved after *A. Ostade*. Finished proof before any writing.

524. FLEMISH INTERIOR :

companion to the preceding. A woman is spinning and a man winding on the reel ; a child stands between them, near the woman, laughing. Finished proof before any writing.

525. DANCE AND MERRRY-MAKING OF PEASANTS.

They are in a village ale-house carousing : a subject called "*Berghem's Ball*," from its being after a design by that painter. Finished proof before any writing.

PETER CLOUET, OR CLOUET,

was born at *Antwerp* in 1606. He had the good fortune to visit *Italy* at an early period, where, in conjunction with *Spierre* and *Bloemart*, he perfected himself in engraving. He also visited *Paris* and *England*, and in the latter country was munificently patronized by the *Duke of Newcastle*, whose portrait he has engraved in the print about to be noticed. He returned afterwards to *Antwerp*, where he engraved much from the paintings of *Rubens*, and where he probably died ; but the period of his decease is unknown.

526. THE FAMILY OF THE DUKE OF NEWCASTLE,*

assembled in an apartment of his mansion at *Bolsover*: a composition of

* *William Cavendish, Duke of Newcastle*, represented in this very beautiful print, and of whom *Clarendon* gives so fine a portrait, is certainly not well used by *Walpole*, who affects to admire the

fourteen figures. The *Duke* and *Duchess*, seated in armed chairs, crowned with laurel, and surrounded by their family, are listening to stories related by a youth of the company, at the *Duke's* right hand: engraved after *Abm. Diepenbecke*, as the frontispiece to a work written by the *Duchess*, entitled, “*Nature's Picture, drawn by Fancy's Pencil to the Life*,” published in 1656. Both the painter and engraver were patronized by the *Duke*, and this is *Clouet's* masterpiece.—*Huber, Vol. v. pa. 410, No. 9.*

One of the only two proofs before the verses usually at the bottom, and before any writing, but finished: the other is in the *Illustrated Clarendon* of the late *A. H. Sutherland, Esq.* The present impression is from the collection of *Sir Mark Sykes*.

ABRAHAM BLOOTELING.

Abraham Blooteling was born at *Amsterdam* in 1634. It is supposed that he was instructed in the school of *Visscher*. He came to *England*, where he remained two years, was most handsomely received, and liberally paid. He engraved in mezzotinto as well as in the line manner, and was a very industrious and valuable artist.

Duke's philosophy, in sitting down, after his various misfortunes, “*contented with the utmost idleness of literature*.”*

His Grace, as it appears from the account of his *Duchess*, lost above £700,000 in the *civil wars*; a vast sum now; enormous at that time; and all spent in the service of his master, to whom his attachment was unimpeachable. No wonder, that he appeared to *Clarendon*, to be “*tired of a course of life, which could not well suit his humour*;” and we can hardly blame that species of philosophy, which induced him, after such sacrifices, to seek his own comfort in literature.

Mr. D. Israel very justly censures *Walpole's* flippant “*picture of foolish nobility, in this stately poetic couple*.”

Margaret Lucas, the *Duke's lady*, was certainly a pedant: but although she appears to have written a great many ponderous folios, including the *Life of her husband*; she was admitted to have been an exemplary wife, of a strictly virtuous character, and a very domestic woman. How she contrived to find time for performing the duties of her station, as she is said to have done, and for writing twelve folio volumes, it is not now easy to learn. She was a dabbler in every thing—*philosophy, poetry, and plays*.

The *Duke* was also a dramatic writer; but his books on *Horsemanship*, are the only works by which he is now remembered.—See *D'Israel's* “*Curiosities of Literature*.”

* *Royal and Noble Authors, Vol. 2, pa. 12. Strawberry Hill, 1757.*

527. PORTRAIT OF M. HERMANNUS LANGELIUS,
an ecclesiastic and a man of letters of *Amsterdam*: he is represented holding
a book: engraved after *Fr. Hals*. A large margin below, contains usually
an inscription. Finished proof before any writing.

528. PORTRAIT OF PETER SCHOUT.

This person, who was a Canon of *Utrecht*, is represented on horseback in
a landscape. The subject is called “*The Cavalier*,” and sometimes, but errone-
ously, the portrait of “*Moelman*.” The figure is painted by *P. Netscher*, the
horse by *Ph. Wouvermans*, and the landscape by *Wynants*. This is the
chef-d’œuvre of *Blooteling*.

Proof before the inscription and the engraver’s name at the top; before
the cross-lines on the pistol-holster, on the background to the left, and on a
small part of the hat: an impression of a brilliant effect, and perhaps unique.

GERARD VALCK

was born at *Amsterdam* about 1626. He was originally the servant of
Blooteling, from whom he learnt engraving, and whose sister he afterwards
married.

He came into *England* with his brother-in-law, and returned with him to
Holland. *Valck*, when in *London*, worked some time for *David Loggan*. He
was a very good engraver, both in the line manner and in mezzotinto, and
his portraits are much esteemed.

529. PORTRAIT OF ROBERT LORD BROOKE, BARON BROOKE.

This nobleman is represented in a flowing wig, in an oval. The print is
in folio, and is dated 1678: it is a portrait of great beauty.

JACOB HOUBRAKEN

was born at *Dort* in 1698, and died there in 1780. He was indebted for his
eminence to little beyond his own genius. By studying the works of
Edelinck and *Nanteuil*, he arrived at a rare degree of perfection, particularly
by the occasional contrasts of delicate finish in his heads, and of picturesque
boldness in his draperies and accessories.

530. PORTRAIT OF RICHARD HERVEY, M.D.,

the discoverer of the circulation of the blood: after *Bemmel*: engraved for "*Birch's illustrious Lives*," published by *Paul Knapton*.* Finished proof before the letters.

531. PORTRAIT OF SIR WALTER RALEIGH :
engraved for the same work. Similar proof.532. PORTRAIT OF THE EARL OF MORTON :
engraved for the same work. Similar proof.

* The "*Portraits of Illustrious Men*," are considered as the great work of *Houbraken*. The ornaments, however, which surround the portraits, were *designed* as well as *chiefly engraved*, by *Gravelot*. But this is not all: there is reason to believe that the greater part of *the portraits, as well as their accessories*, were sent by *Knapton* to *Houbraken* in a very forward state; the work of *Gravelot*. This is the case, for instance, with the beautiful plate of *Anne Boleyn*, which the writer of this remark possesses in different states: the first, though very forward, has none of the work of *Houbraken*. He has also seen many others in the same state, and some never published with the set.

A near relative of the writer, who died in 1799, at a very advanced age, had a long conversation with *Houbraken*, as to his payment of those whom he employed; and he found our artist to be truly penurious and miserable.

FLEMISH AND DUTCH SCHOOLS.

PART SECOND.

ETCHINGS BY PAINTERS,

ACCORDING TO THE

Arrangement of Bartsch.

PAUL REMBRANDT GERRITZEN,

SURNAMED

VAN RHYN.



F this extraordinary painter, *Fuseli* justly observes, "that he never made any regular approach to the *Temple of Fame*, but seems to have suddenly stolen the key, and entered the building." He was born on the 16th of June, 1606, in the mill of his father, on the banks of a canal, formed by the waters of the *Rhine*, between the villages of *Leyerdorp* and *Koukerk*, near the town of *Leyden*.

Having exhibited early proofs of a lively genius, every effort was made by his father to procure him a liberal education. For this purpose he was sent to the *College of Leyden*; but his ardent passion for painting, precluded all attempts to study, and his father soon, wisely, gave way to his son's irresistible inclinations.

Who first instructed him in his art, is not satisfactorily determined; but *Van Swanenbourg* is generally believed to have had that honour. He after-

wards attended the school of *Peter Lastman* for a few months, and worked for some time under *James Pinas*.

As a colourist, he stands foremost in the *Flemish School*; and for his eminence in this department of his art, seems to be indebted only to his own original and vivid talents. No sooner had his mind predetermined effects, than his hand hastened to render them with almost infallible success; and he appears to have accomplished, by precipitate and careless touches, as uncorrected as they were unpremeditated, that which years of labour and reflection have never enabled other artists to attain.

In his prints, to which the present slender memorandum is more especially applicable, the chiaro-scuro is unrivalled; and the expression of his heads, particularly those of old age, both in his historical compositions, and in his portraits, has never been exceeded. Unfortunate however in his choice of subjects, from the country in which he was born and lived, and his obstinate refusal to study the antique; his attempts to render the beautiful, sometimes excited unpleasant feelings, and his efforts to depict the sublime, are chiefly failures; though there are certainly exceptions to this last censure. In drawing the female figure, he was sometimes so truly unhappy, as to create sensations of disgust, where he most wished to please.

In the execution of his prints, though his method of treatment has been by no means understood beyond the narrow circle of his favorite pupils, he appears to have had recourse to the etching needle, to a skilful and peculiar use of the dry point, and to the burin; and to have combined some or all of these in the execution of the same plate, capriciously, though satisfactorily; and producing rather pictures than prints, being frequently the offtracts of his own imagination on the copper, with little previous design or study.

Of etching alone, *Joseph relating his Dream*, described in this catalogue, may be quoted as a specimen; and the landscape called the *Canal*, of dry point. The print called *The Hundred Guilder*,* exhibits the effects of etching and dry point united; as with the latter he produced that brilliancy and freshness of effect called *the bur*, only to be found in the earliest impressions of his plates. It is conjectured, that the *Portrait of the Burgomaster Six*, combines all his various modes. This print, and *The Hundred Guilder*, are considered his chefs d'œuvre, although, among his portraits, many can lay claim to almost equal merit.

Rembrandt, it is well known, was avaricious to an excess, and resorted to the expedient of creating variations in his plates, in order to enhance their

* This print, which represents *Christ healing the sick multitude*, is universally known by the name of "*the Hundred Guilder*," from the circumstance of an impression having been valued at that price (about £10), soon after its publication by *Rembrandt*.

price, and increase their demand; and his biographers charge him with practices, in this respect, not at all creditable to his honor, particularly in the disposal of his works.

He had the good fortune to find a munificent patron in the rich *Burgomaster Six*, whose portrait is mentioned before, and to whom he was often indebted for being rescued from bad company, into which his singularities had led him.

He died at *Amsterdam* in 1674, at the age of 68, leaving a son, who, according to the accounts we have received of him, did not inherit a single spark of his father's genius.

533. PORTRAIT OF REMBRANDT :

half length, and seen in three-quarter face, his arm resting on a sill, or support of stone work. This is the best of his own portraits etched by himself. Dated 1639. *Bartsch*, No. 21.

534. JOSEPH TELLING HIS DREAM TO HIS FAMILY.

Zani considers the old woman in bed to be *Leah*, and not *Joseph*'s mother, as usually supposed, who must have been then dead. Dated 1638. *Bartsch*, No. 37. *Zani, E.M. part 2, Vol. III. pa. 77.*

First impression; in which the face of *Joseph*'s brother, who stands behind him dressed in a turban, is unshaded, and the curtain, and many other parts of the print, are less worked upon.

535. THE TRIUMPH OF MORDECAI.

Haman appears in the act of uttering the proclamation. On the right, in a balcony, are *Ahasuerus* and *Esther*. *Bartsch*, No. 40.

536. THE ADORATION OF THE SHEPHERDS.

A night piece, in the dark manner. *Bartsch*, No. 45. First impression; on China paper, and before the planks and stall in the background.

Second impression; on China paper, but with the planks and stall.

537. OUR SAVIOUR PREACHING TO THE PEOPLE.

Jesus is standing near an arch or gateway. This subject is called *The Little La Tombe*, from the circumstance of the figure of *La Tombe*, a diminutive advocate, being introduced among the group of hearers. *Bartsch*, No. 67.

Second impression; on China paper, with the bur, and in which the sleeve of the man to the left with a turban, is very dark.

Another impression in the same state, more brilliant in appearance, but with less bur, and on white paper.

538. OUR SAVIOUR HEALING THE SICK.

A subject called "*The Hundred Guilder*:" a chef d'œuvre of the artist. *Bartsch*, No. 74.

Impression on China paper, before the bur was removed from the figure of the woman holding the sick child; from the hands of the man whose back is towards the spectator; from the dog; from various heads in the upper group to the left, and before the diagonal lines on the neck of the mule: an impression undescribed by *Bartsch*.*

Impression on China paper, in which the bur on the parts noticed in the preceding impression, has been removed; and the lines on the neck of the mule, together with more work in the darker shades and in the dome, are added to produce a brilliant effect.

This is the first impression, described by *Bartsch*; and the print just noticed, has been usually considered as the finest known in that state.

539. JESUS CRUCIFIED BETWEEN THE TWO THIEVES.

One of the disciples embraces the cross to which our Lord is fastened: a large print called "*The Three Crosses*." Dated 1653. *Bartsch*, No. 78.

First impression; in which the head of the old man, led off in distress by several persons to the left, is merely traced in outline, and before the name of *Rembrandt*, and the date.

Third impression; with the name and date, and the composition of the subject totally altered.

540. SAINT FRANCIS PRAYING.

The *Saint* is represented kneeling, with his hands joined on an open book, at the foot of a large tree, and near a crucifix: dated 1657. *Bartsch*, No. 107.

541. THE MARRIAGE OF JASON AND CREUSA.

This print was engraved as the frontispiece to a tragedy called *Medea*, written by the *Burgomaster Six*, when secretary of the city of *Amsterdam*; it is dated 1648. *Bartsch*, No. 112.

* *Mr. Barnard* possessed another impression of this print in the same early state, It is now in the *British Museum*. The impression in this collection, which has been recently compared with it, is in a preferable condition. *Mr. Barnard* has made a remark on the back of the one here described, as being "*the finest in England*."

First impression before the name and verses, and in which the statue of *Juno*, has on its head a calotte or skull cap; and the robe of *Medea*, and the habit of her page, are much shorter than in the subsequent impressions: this last peculiarity is not noticed by *Bartsch*.

Second impression; also before the name and verses, but on the head of *Juno* a crown is substituted for the calotte, and the dresses of *Medea* and her page are lengthened.

542. THE SHELL CALLED THE DAMIER:

dated 1650. *Bartsch*, No. 159.

Impression with the black background, but before various work found in the usual impression. This variation is not noticed by *Bartsch*.

543. LANDSCAPE.

Three trees of the same height, and placed at equal distances, are seen on an eminence to the right. The sky is cloudy and stormy: a subject called “*The Three Trees.*” Dated 1643. *Bartsch*, No. 212.

544. LANDSCAPE.

A village is seen, in the middle of which is a large square tower, and from the centre of the print to the right side, runs a wooden fence. Dated 1650. This print is arched at top, and is called “*The Landscape with the Square Tower.*”—*Bartsch*, No. 218.

545. LANDSCAPE.

In the middle of the subject are several cottages, surrounded by trees, and in front a canal. To the right is a high road, and in the distance a village, the church of which is visible: a small sailing vessel is seen behind two little trees on the left. This plate is of an irregular form, and is called “*The Canal.*” *Bartsch*, No. 221.

First impression; on China paper, before the bur was scraped off. This variation is undescribed by *Bartsch*, but is noticed by *Daulby* in his *Catalogue*, pa. 139, No. 213.

546. LANDSCAPE;

representing, on the right, a village surrounded by trees, extending the whole breadth of the print. In the middle is a gate with two buttresses; and to the right are the roofs of several houses, above which rises a ruined tower. *Bartsch*, No. 223.

First impression; on China paper, in which the tower is terminated by a

dome ending in a point, and with bar in the sky, afterwards effaced even in impressions retaining the pointed tower: a subject called "*The Landscape with the pointed Tower.*"

Second impression; in which the tower is without a dome, as if in ruins.

547. LANDSCAPE.

The centre is occupied by a farm house, and behind it, to the left of the print, is a hay shed, with a cart under it. A female peasant, followed by a dog, is passing over a little wooden bridge. In the distance, to the left, is a town; and in that to the right, a country seat, surrounded by trees, on the banks of a large river. This print is dated 1641. It is one of the principal landscapes of *Rembrandt*. *Bartsch*, No. 225.

548. LANDSCAPE;

arched at the top. On the left is an obelisk, the summit of which is interrupted by the margin of the plate: a subject on that account called "*The Obelisk.*" *Bartsch*, No. 227.

549. LANDSCAPE.

On the left are three cottages, between the two first of which, a woman is seen walking, followed by a dog barking. On the the right is a canal, with a vessel sailing. *Bartsch*, No. 228.

550. LANDSCAPE.

A cottage, or farm-house, with a tree on each side of it, on the bank of a river. The cottage is inclosed by wooden pales. *Bartsch*, No. 232.

551. LANDSCAPE,

of the greatest rarity. A large canal extends the whole breadth of the print; part of its banks are covered with reeds: near the middle are two men, one of whom is fishing, while a peasant is seen carrying two milk pails. *Bartsch*, No. 256.

552. PORTRAIT OF AN OLD MAN, WITH A GREAT BEARD AND FUR CAP.

He is dressed in a velvet mantle, and is sitting in a chair, on an arm of which he rests his right elbow. *Bartsch*, No. 262.

553. PORTRAIT OF AN OLD MAN.

He has a large square beard, and on his head is a fur cap, the top of which appears to be divided in the middle: dated 1640. *Bartsch*, No. 265.

554. PORTRAIT OF YOUNG HAARING.

He is represented seated in an arm chair, behind which is a window with a curtain rod; dated 1655. *Bartsch*, No. 275.

First impression; before the curtain rod on the window, before the hands and face were lightened, and before the name and date.

Second impression, on China paper; with the hands and face clearer, with the curtain rod, the name, and the date, but before the picture in the background, which appears in the ordinary impressions.

555. PORTRAIT OF JANUS LUTMA,

a celebrated goldsmith at *Groningen*, seated in an arm chair, in an apartment in which is a window, with a bottle in it; on the table are the names of *Lutma* and *Rembrandt*, and the date 1566. *Bartsch*, No. 276.

First impression; in which the aqua fortis has failed. It is before the window and bottle, and before the names of *Lutma* and *Rembrandt*. It is an impression undescribed by *Bartsch*.

Second impression; worked up to a brilliant effect; but still before the window and bottle, and before the names of *Lutma* and *Rembrandt*.

Third impression; with the window, &c. and the names and date.

556. PORTRAIT OF RENIER ANSLO,

Anabaptist Minister. He is dressed in a habit edged with fur, and wears a slouched hat: He is sitting in a chair, before a table, on which are three books—the upper one open; and his right hand, which holds a pen, is placed on another book, set upright on the table. On the back of an arm chair near him, are the name of *Rembrandt*, and the date 1644, the last two figures reversed. This is one of the fine portraits of the master. *Bartsch*, No. 271. Impression on China paper.

557. PORTRAIT OF JAN ASSELIN;

a celebrated Dutch painter, called *Crabbetje*. He is seen standing, with a high crowned hat on. *Bartsch*, No. 277.

Second impression; on China paper, and in which the easel near him has been effaced, but the traces remain.

558. PORTRAIT OF EPHRAIM BONUS,

a Jewish physician, descending a staircase, after considering the case of a patient: one of the most expressive of *Rembrandt's* portraits. *Bartsch*, No. 278.

559. PORTRAIT OF WΤΕΝΒΟΓΑΡΔΟΣ,

a Dutch minister, of the sect of the *Remonstrants*; in an oval, but engraved on an octagonal plate: dated 1635. *Bartsch*, No. 279.

Second impression; with the angles left on the sides of the plate: an impression undescribed by *Bartsch*.

560. PORTRAIT OF JOHN CORNELIUS SILVIUS,

a Divine, and a man of letters. The figure is enclosed in an oval, and the hand, as in the act of addressing the congregation, is projected, with its shadow, beyond. Round the subject is an inscription, commencing, “*SPES MEA CHRISTI*,” &c. *Bartsch*, No. 280. Of this print no variation is known. The present impression is on the entire sheet.

561. PORTRAIT OF UTENBOGARDUS,

the banker. This personage was receiver-general to the *States of Holland*, and is commonly called “*The Gold-weigher*,” from the nature of his employment in this print: dated 1639. *Bartsch*, No. 281.

Impression before the retouch by *Rembrandt*, and before the pieces of money in the cask which appears standing upright: an impression undescribed by *Bartsch*.

562. PORTRAIT OF COPPENOL,

the writing-master. This print is the large plate called “*The Great Coppenol*,” to distinguish it from a portrait of the same individual, of a smaller size, also engraved by *Rembrandt*. *Bartsch*, No. 283.

Impression undescribed by *Bartsch*; before the calotte on the head of *Coppenol* was entirely finished; before several folds in the curtain on the right at top, and before the habit was completely shadowed in several places.

563. PORTRAIT OF THE BURGOMASTER SIX.

Jan Six, the friend and patron of *Rembrandt*, is here represented standing at an open window, with his back to the light, attentively reading a book, which he holds with both hands. This print combines all the varied talent of the artist, and was engraved in 1647. *Bartsch*, No. 285.

Impression on China paper; before the background was strengthened; before the additional work on the stick which supports the *Burgomaster's* hat; before the words “*JAN SIX AE. 29*,” in the margin to the left, and with the two middle figures of the date 1647 reversed. It is not mentioned in this state by *Bartsch*, but is noticed by *Daulby* in his *Catalogue*, No. 265.

An impression prior to this, in which the window sill extends half way up the *Burgomaster's* arm, is in the *Royal Library* at *Paris*.

564. PORTRAIT OF A JEWISH BRIDE.

She is sitting in an elbow chair, with a loose flowered gown, or toilet cloth, over her shoulders: her hair flows down to her waist behind, and her head, encircled with a string of pearls, is uncovered, according to the custom in *Holland* among *Jewish* women going to be married. She is in an apartment with stone walls. This subject is called "*The Great Jewish Bride*," to distinguish it from a smaller female portrait by *Rembrandt*, a figure of *St. Catherine*, called "*The Little Jewish Bride*." *Bartsch*, No. 340.

First impression; in which only the bust and a part of the background are finished. The latter is entirely varied in the subsequent impressions.

565. Third impression; undescribed by *Bartsch*, or any other writer; with the shading of dry point on the hands; but before the divisions in the stone wall, forming the column to the right, and before other small additions to the architecture. This impression is neither in the *Royal Library* at *Paris*, nor in the *British Museum*.

566. Fourth impression; completely finished.

FERDINAND BOL.

This artist, who trod very closely in the steps of his admirable teacher, was born at *Dort*; but the year of his birth is not known.

Rembrandt, in whose school he studied, was so attached to him, that he bestowed upon him his most zealous attentions. By these, *Bol* so truly profited, that he became his perfect imitator; and some of the best works of the scholar, have been frequently considered as those of the master. He died at *Amsterdam* in 1611, rich and respected.

567. A PHILOSOPHER MEDITATING.

He is seated in an arm chair, dressed in a large robe, and wears a cap. His left arm rests on a table, on which are some books and a globe; and his right hand, in which he holds a pair of spectacles, reclines on his knee. This piece is arched at top. *Bartsch*, No. 5.

568. AN OLD PHILOSOPHER READING.

He holds the book with both hands, on a table, near which he is seated: he wears a long beard, and his head is uncovered: on the table are globes. This print is dated 1642. *Bartsch*, No. 6.

569. PORTRAIT OF AN OFFICER.

He wears a cap and feather, and a gorget. Both his hands rest on the pommel of his sword. Dated 1645. *Bartsch*, No. 11.

570. PORTRAIT OF A YOUNG MAN.

He wears a hat, with two feathers, and is dressed in a large mantle, edged with fur: dated 1642. *Bartsch*, No. 13.

571. A YOUNG FEMALE AT A WINDOW.

She is seen in full face, and her head is covered with a veil. She reclines her left arm on a window sill, and holds a pear in her right hand: dated 1651. *Bartsch*, No. 14.

JAN LIVENS

was born at *Leyden*, in October, 1607. He was originally taught by *George van Schooten*, and afterwards entered the school of *P. Lastman*, being then only ten years of age. He painted, at twenty, a picture which was purchased by the *Prince of Orange*, who resigned it to the *English Ambassador*, and by him it was given to the king. It represented a scholar holding a book before the fire of a grenade: this picture was the foundation of the artist's fame. He in consequence, came to *England*, where he remained three years, and painted the portraits of the king and queen, and many of the court. From thence he returned to *Antwerp*; but the time and place of his death are not known. It does not appear that *Livens* made use of the dry point, though it was his great study to imitate *Rembrandt's* manner.

572. SAINT FRANCIS SEATED IN A CAVERN.

He is directed towards the left, from whence the light comes. His cap is over his head, and his hands are crossed in the act of devout meditation. *Bartsch*, No. 6.

Impression before the work of the burin; of a light, clear, and spirited effect, and before the plate was reduced: undescribed by *Bartsch*.

573. Impression worked upon throughout, but before the cypher of *Livens*, and before the plate was reduced: this is the first impression, described by *Bartsch*.

574. Impression of the plate reduced; described by *Bartsch* as the second.

575. PORTRAIT OF EPHRAIM BONUS;

the same Jewish physician so expressively characterized by *Rembrandt*, seated in a chair. This is a fine portrait, finished with the burin, but it is far inferior to the print by the great master. *Bartsch*, No. 56.

Impression, before the address of *Clement de Longhe*.

576. BUST OF AN OLD MAN.

The head is turned to the right of the print. He wears a beard and mustachios, his hair is frizzled ; and he is dressed in a robe, with an embroidered collar. This subject is engraved with great spirit, on wood. *Bartsch*, No. 60.

577. A VENETIAN NOBLE OR SENATOR.

He is seated in an arm chair, dressed in a white robe, over which is a vestment of black velvet. His head is covered with a little square cap or bonnet : this print is also engraved on wood, and with a surprising effect, from a picture or a design by *Titian*.—*Bartsch*, No. 61.

First impression, before the block was repaired.

PAUL POTTER.



T would be almost impossible to appreciate too highly the merits of this artist, who died at the premature age of 29, a painter of consummate skill. He was born at *Enkhuisen*, in 1625, and was instructed by his father, an artist of very inferior abilities. At 15 years of age, he was already accomplished ; but the unusual application which he bestowed on his profession, in order to comply with the eager demands for his works, combined with

his own excited faculties, operated on a weak constitution, and put an end to his life, after an illness of confirmed debility, in 1654.

578—585. CATTLE.

A set of *eight* prints, viz. :—The Bull.—The Cow, standing near one lying down.—The Cow near the wooden fence.—The Cow grazing.—The Cow with the crooked horn.—The watering Cow.—The fighting Steers.—The two Cows seen from behind.—*Bartsch, Vol. 1. pa. 41, Nos. 1 to 8.* This set is called “*The Bull Book,*” from the Bull which forms the title, and the print of which is dated 1650.

First impressions, before the address of *Clement de Longhe.*

HORSES: a set of *five* prints, dated 1652: viz. :—

586. THE FRIEZELAND HORSE.

He is a grey horse, seen in profile, turned towards the right: his mane is plaited, and tied with ribbon. He is standing in a meadow, on the bank of a river, on the opposite shore of which a town is seen. The background is covered with hatchings.

First impression, in which the tail is shorter than in the ordinary impressions, not extending to the shadow thrown by the feet.

587. THE NEIGHING HORSE.

He is seen in profile, turned to the left. His head is raised, and his mouth open, in the act of neighing: he stands on the bank of a large river. Near him is another horse, on the right.

588. THE GELDING.

An English dappled gelding, with a docked tail, seen in profile, and turned to the left, except the head, which looks towards the front: in the distance is a village with trees; and in the foreground to the left, another horse.

First impression, with a variation in the tail, described in the *German* work of *Bartsch*, after noticed.

589. THE CART HORSES.

Two tired cart horses are seen on a little elevation, beyond which are an extensive meadow, and a village; and to the left, in front, a decayed tree, and a hedge.

590. THE FOUNDERED HORSE.

To the right, is a miserable, jaded, worn-out horse, with his eyes half closed, scarcely able to crawl, holding his head down: at a distance, to the left, is a dead horse, near a road, scented by two dogs. *Bartsch, Nos. 9 to 13.*

The variation in the print of the *Gelding*, is not noticed by *Bartsch*, in his *Peintre Graveur*; but it is described, with a variation of the *Foundered Horse*, in his *Anleitung Zur Kupferstichkunde*, Vol. II. pa. 216.

KARL DU JARDIN.

Du Jardin was born at *Amsterdam* in 1635, and was the most esteemed pupil of the celebrated *Berghem*. At an early age he repaired to *Rome*, where his pictures were soon in high estimation; but his expences exhausted his profits. Returning to *Holland*, he stopped at *Lyons*, and there married a woman in years, whose fortune enabled him to repair the effects of excessive extravagance. Disgusted with his wife, when her money had accomplished his purposes, he quitted her under the pretence of accompanying some friends to the *Texel*; embarked for *Leghorn*, and made the best of his way to *Rome*; where, meeting with his former success, he plunged into the same dissipation. Quitting *Rome* for *Venice*, he died immediately on his arrival at the latter place, in 1678.

591. FRONTISPIECE.

A ruined fountain is seen in the midst of bushes: the water runs from a spout into a square basin, and from thence into a smaller one in front.—*Bartsch*, Vol. I. pa. 165, No. 1.

592. THE MULES.

Two loaded mules appear coming towards the foreground. In the distance, to the right, a man on horseback, is driving two other mules before him to the left of the print. *Bartsch*, No. 2.

593. THE TWO HORSES.

A tired cart horse, foreshortened, is seen sleeping. At a little distance, a lean old horse is descending a little eminence, and turning towards the left. In the background, to the right, is a house surrounded with trees, and inclosed by a wall. *Bartsch*, No. 4.

594. THE DOGS.

Two hounds are lying down,—one on the right, with his legs stretched to the front; the other behind him, curled round, with his head towards

his hind legs. A little more in the distance, to the right of the print, are seen the implements of the chase,—a net, a cage with a decoy bird, fowling pieces, and a cross bow: to the left, is a cover for the fowler. *Bartsch*, No. 5.

595. THE THREE HOGS NEAR THE STABLE.

In the foreground are seen three hogs, one turned to the left, the others to the right of the print: they are stretched on a dunghill, sleeping. Two other hogs are at a trough before a stable door, in the distance to the left. *Bartsch*, No. 8.

596. THE TWO MEN AND THE GREAT STONE IN THE BROOK.

In the foreground is a stream, extending the whole breadth of the print; to the right a man walking in the water, is speaking to another man, who is endeavouring to remove a large stone from the brook. On the bank to the right, is a rock with two trees; the other part of the bank in the foreground is covered with bushes and foliage, beyond which are seen mountains. *Bartsch*, No. 10.

597. THE FOUR GOATS.

In the middle of the subject, is a goat standing, turned to the right of the print; another goat is lying down at a little distance. Near the right, in front, are two kids; and, in the background on the same side, is a fence, with a tree near it. *Bartsch*, No. 13.

598. THE THREE SHEEP AND THE GOAT.

Two of the sheep, opposite each other, are lying before the open door of a shed to the left of the print: at the corner of the shed, on the same side, are two great trees. At a little distance, is a lamb standing, turned towards the background, but its head looks to the front of the subject; a goat is lying close by, the head of which is not seen. *Bartsch*, No. 14; who calls this last animal a *sheep*.

599. THE TWO HOGS.

On the left, a fat hog, foreshortened, is seen lying on a dung-heap: at a little distance, is another hog standing, seen nearly from behind, with its head held down. To the left, is a stable, behind a hedge; at the corner of which is perceived the trunk of a tree; and in the foreground to the right, are some large-leaved plants. *Bartsch*, No. 15.

600. THE THREE HOGS NEAR A HEDGE.

One of them is sleeping on the right of the print, its head turned towards the left: another is lying close behind, the head raised and turned towards the right side; and the third is standing in the middle of the subject, turned towards the left. In the background, is a hedge with trees behind it. *Bartsch, No. 16.*

601. THE GREAT TREES WITH EXPOSED ROOTS.

To the right is a hill, on the top of which are two trees, with the trunks crossed, and the roots partially exposed. Below the hill is a stream, which stretches along the width of the print, and the banks of which are clothed with tufts of trees. On a little bridge across the stream, are a man and two goats. Further in the distance, is a mountain with a flat summit, crowned with trees; and in the left, still beyond, a steeper mountain. *Bartsch, No. 17.*

602. THE FOUR MOUNTAINS.

The foreground is a champaign country, with three clusters of trees. In the distance, are four mountains of unequal heights, rising successively towards the background: the near one has a wood at its foot, and a castle on the top. To the right are some sheep, and on the other side is an ass.—*Bartsch, No. 18.*

603. THE BOY AND TWO ASSES.

To the right, in the distance, is a brook with a waterfall. On the bank, near the middle of the subject, is a man, seen from behind; near him, more in front, are two asses, the one standing, the other lying down: a great tree, the trunk of which only is seen, grows on the left. The opposite bank of the river consists of rock and wood, with a group of trees. *Bartsch, No. 19.*

604. THE MULETEERS.

A large tree on the right, in the foreground, rises to the margin of the plate at top, leaning towards the middle. A steep hill, further distant, stretches from the right across the greater part of the subject; it is clothed with trees to the right, and on the brow to the left, are seen two mules driven by a man. In the middle of the print, another muleteer is driving two loaded mules over a ford in the stream, at the foot of the hill. *Bartsch, No. 20.*

605. THE MAN AND HIS DOG.

In the foreground is a river, extending across the subject. To the left is a rock, with bushes at its foot, and on its summit a great tree, rising to the

top of the plate. Towards the middle is a peasant, seen from behind, accompanied by a dog. Beyond the opposite bank, is a barren hill, which occupies the whole distance. *Bartsch, No. 21.*

606. THE DROVER AND THREE OXEN.

Near a rock, on the left, a brook runs towards the front, and falls over a flat stone, near the middle of the subject, in the foreground: at the foot of the rock is a bush with a tuft of trees. The bank to the right is high ground, on which are three oxen—one is standing, the others are lying down; and near them, the drover is sitting with his dog by his side. *Bartsch, No. 22.*

607. THE TWO HORSES NEAR THE PLOUGH.

In the foreground to the left, a horse seen from behind, is standing near a plough. At a little distance, on the opposite side, is another horse, holding down his head to graze. *Bartsch, No. 25.*

608. THE OX AND THE ASS.

An ox is standing in front, turned towards the left. An ass is seen in profile, with his head close to the flanks of the ox. In the distance is a mountain, rising to the right. *Bartsch, No. 26.*

609. THE FEMALE PEASANT FORDING THE BROOK.

On the left of the subject, a female peasant, with her clothes held up, is passing through a stream. She appears calling to her dog, which is seen jumping up behind a loaded ass. The ass is turned towards the right, and is holding down its head to drink: between its legs is a ram. *Bartsch, No. 27.*

610. THE MULE WITH A BELL.

A mule with a halter and bell, is seen standing in a meadow. In the distance, towards the right, are two asses lying down. There is a small margin within the plate, at the bottom. *Bartsch, No. 29.*

611. THE OX AND THE CALF.

In the middle of the subject, is an ox standing, turned towards the background on the left. At a little distance, on the same side, is a calf lying down; and further on, a shepherd sitting, seen from behind. In the background is a village, at the foot of a hill. *Bartsch, No. 30.*

612. THE SHEPHERDESS AND HER DOG.

The shepherdess is sitting near the middle of the print, with a distaff in

her hand: her head is turned towards her dog, sitting on her left, looking at her: the flock occupies the right of the subject. In the distance is a hill, clothed with trees, on the summit of which is a house: a tree, on the left in the foreground, extends to the top of the plate. *Bartsch, No. 31.*

613. THE FLOCK OF SHEEP AND GOATS.

A sheep, seen from behind; another sheep, seen in profile, looking to the left; and two goats, seen in front, are all lying down near each other: a third goat, looking towards the right, is standing on the left of the print. The distance is a mountain of vast extent. *Bartsch, No. 33.*

614. THE COWS, THE BULL, AND THE CALF.

A cow is standing in the middle of the subject, turned towards the left: a calf, with its back seen, is lying at the feet of the cow; and a bull is standing up behind the latter. In front, to the left, is the fallen trunk of a tree; and further, in the distance, are two cows. *Bartsch, No. 34.*

615. THE SHEEP LYING DOWN.

A sheep, seen in front, is lying down, turned towards the left of the print: in the background is a village. *Bartsch, No. 37.*

616. THE SHEEP AND THE FLIES.

A sheep lying down, is seen in profile, and turned towards the right: a swarm of flies is buzzing round its head. *Bartsch, No. 38.*

617. THE SHEEP NEAR THE HEDGE.

A sheep is seen in profile, lying down, turned towards the right, and holding down its head: just beyond, on the same side, is a hedge. *Bartsch, No. 39.*

618. THE TWO SHEEP.

A sheep standing, is seen nearly from behind, raising its head: another sheep, seen in front, is lying down opposite, towards the left. *Bartsch, No. 40.*

619. THE DOG AND THE CAT.

To the right is a dog, coiled up, asleep; at a little distance is a cat, also sleeping. The background is entirely black with cross hatchings. *Bartsch, No. 41.*

620. LANDSCAPE WITH TWO GOATS.

This is a very small etching, representing a village with trees, and a large round tower to the right of the print: on the opposite side are two goats—one lying down, the other gnawing a dry tree. *Bartsch*, No. 47: two impressions.

621. THE STAGS ON THE RIVER'S BANK.

A large river, at the foot of steep hills, is seen through two great rocks, which rise to the top of the subject on each side: in the foreground to the right, are two stags; and two others are seen on the bank of the river.—This print is also very small.—*Bartsch*, No. 48; who calls the animals *goats*.

622. THE WAGON BEFORE THE INN DOOR.

This subject represents a country of great extent; and in the distance is a large mountain, which stretches the whole width of the plate. To the right, on a little eminence in the foreground, is a wagon, at the door of an inn; and near it are two men, one with a staff across his shoulder. This print is the same size as the preceding. *Bartsch*, No. 50.

The prints of *Du Jardin* were etched, as it seems, between the years 1652 and 1660: his name, or his initials, and the date, appearing on most of them. In the first mentioned year, our artist was only 17; but all his works, as *Bartsch* observes, are performances of nearly equal spirit and beauty. They are to be found in four different states. In the first they are not numbered, and are without the address of any publisher: in this state are all the specimens here described, and the frontispiece is before the name and date. The addresses of *G. Falk* and *P. Schenk* were then added; these were effaced in the third impressions; and in the fourth state, ten of the prints are reduced in size.

JAN LE DUCQ.

This master was the pupil of *Paul Potter*, and was born at the *Hague* in 1636. He was a most successful imitator of his master; but having an unconquerable inclination for the army, he entered it, and attained the rank of a captain. He did not, however, remain long in this profession, as it appears that he was Director of the Academy of Painting in his native city, where he died in 1671.

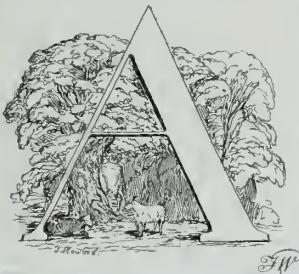
623—630. VARIOUS DOGS,

a set of *eight* prints, viz. :—The Title, representing a basso relievo, of three Dogs.—The Dog asleep.—The Dog and Bitch.—The Bitch and Puppy.—The Disputed Meat.—The Envious Dogs.—The Dogs Fighting.—The Dog Drinking.—*Bartsch, Vol. 1. pa. 201, Nos. 1 to 8.*

631. A DOG STANDING UP, AND A DOG SLEEPING.

This is one of the rare prints of the master; and the present impression is that from which *Bartsch's* description and copy were taken, and is from the collection of the *Count de Fries*.—*Bartsch, No. 10.* A proof of the copy by *Bartsch*, accompanies the original.

ADRIAN VAN DE VELDE.



NOTHER remarkable instance of precocious talent appears in this artist, who was born at *Amsterdam* in 1639. The anecdotes of the early development of his genius, are remarkable; and particularly his attachment to the study of cattle. This so astonished *Wynants*, that he instantly took him into his school, predicting infallible success. The wife of *Wynants* extended the prediction; “For

you think,” said she, “that you see here a scholar; but he will be your master.” Her opinion was fully verified. In the midst of an unrivalled career, however, *Adrian* was carried off suddenly at the age of 33.

632—641. DIFFERENT ANIMALS :

a set of *ten* etchings, viz. :—The Cow-herd and Bull.—The Cow lying down.—The Three Oxen.—The Two Cows and the Sheep.—The Three Cows.—The Ox in the Water.—The Horse.—The Calf.—The Dogs.—The Goats.—*Bartsch, Vol. 1. pa 215, Nos. 1 to 10.* First impressions, before the address of *Danckerts*, which usually appears in the first print.

642. THE COW AND THE TWO SHEEP.

They are standing at the foot of a tree: this print is dated 1670. *Bartsch, No. 11.*

643. THE PIED OX.

He is standing with three sheep: dated 1670. *Bartsch*, No. 12.

644. THE TWO COWS.

This piece is without date; but was no doubt engraved in 1670. *Bartsch*, No. 13.

645. THE EWE AND THE LAMB.

This is a very small print, also dated in 1670. *Bartsch*, No. 14.

646. THE TWO SHEEP LYING DOWN;

a very small print, companion to the last: also dated 1670. *Bartsch*, No. 15.

These pieces are all chefs d'œuvre; and the last five in particular, are astonishing specimens of talent.

HERMAN SAFTLEVEN, OR ZACHTLEVEN,

was born at *Rotterdam*, in 1609; but the particulars of his life are unknown. He resided chiefly at *Utrecht*, and is conjectured to have died in 1685. The prints of this artist, as we learn from their dates, were engraved between the years 1640 and 1669, and are nearly of equal merit; probably from his having only begun to engrave when already an experienced painter.

His treatment of the landscapes which he has given us, is truly picturesque and varied, and his skies are far more carefully executed, than those in the etchings of other painters. In two of his pieces here described, he has exhibited a minute and delicate finish, absolutely astonishing; especially as it appears that these were produced at the age of 58.

647. LANDSCAPE.

A view of a large river and two villages: the river appears to wind through an immense tract of mountainous country: on the left side is a lofty rock, clothed with trees; and on a little eminence to the right, a man is sitting: dated 1667. *Bartsch*, Vol. 1. pa. 239, No. 18.

First impression, before a high rock on the left: undescribed by *Bartsch*.

648. Second impression; with the rock, and otherwise more worked upon in various places.

649. LANDSCAPE :

companion to the preceding. To the right is a large steep rock, crowned with buildings, and the foot clothed with trees. In the middle-ground is seen a field, which a labourer is ploughing. To the left is a city on the bank of a river, at the foot of a lofty mountain, in part covered by woods. On the right, in the foreground, is a man sitting on a stone, near a gate, in a hedge : a subject called "*The Labourer.*" This print, and the preceding, its companion, are probably views on the *Rhine*, and are chefs d'œuvre of *Saftleven*: the delicacy of their execution is surprising. *Bartsch*, No. 19.

First impression ; before much additional work on the mountains to the left, and prior to the shadows on the trunk of the tree, and on the back of the peasant sitting on a stone. *Rigal, Cat. pa. 318, No. 702.*

650. Second impression ; with the additional work and with the shadows.

651. LANDSCAPE.

The entrance to a wood, with two large trees on the left. In the centre of the background, a sportsman is making a sign, with his right arm extended, to another, approaching with his gun on his shoulder: dated 1644. *Bartsch*, No. 27.

652. LANDSCAPE :

companion to the preceding. On the right is a large tree, the branches of which extend over all the upper part of the plate. Near the middle of the print, is a man seated on a hillock, extending his right arm, in the act of speaking to a traveller: behind him is another man, leaning on a stick. The foreground of the subject is an eminence, from which is seen a vast extent of country. Dated 1647. *Bartsch*, No. 28.

653. LANDSCAPE,

representing a chain of mountains, with gentle declivities sloping off to the distance on the right, where the sun is rising. In the foreground, near the middle, is a man with a bundle on his back, and a staff in his hand, driving four hogs: on a hill, in the distance, are travellers in a vehicle. This subject is called "*The Swine-herd.*" and is dated 1649. *Bartsch*, No. 30.

First impression ; in which the hogs, the driver, the hill, the vehicle, the traveller, and the trees on the summits of the mountains, are shadowed with the dry point. The bushes in the foreground, and the shadows thrown by the hogs and driver, are extremely effective, transparent, and clear : undescribed by *Bartsch*.—*Rigal, Cat. pa. 322, Nos. 709—10.*

654. Second impression ; much worked upon, and rendered heavy and opaque.

655. VIEW OF THE VILLAGE OF NIEUWENRODE,
 situated on the river *Vecht*, near *Utrecht* : an oblong print, dated in 1653.
 In the centre of the margin at bottom, is a shield with armorial bearings.
Bartsch, No. 31.

656. LANDSCAPE,
 representing a large river, which winds in a serpentine course along the background, between mountains. On the right, in the immediate foreground, is a hill, divided into two heights, and surmounted by trees; and between the heights, is a path, on which are two figures walking towards the right. Below, and near the river, are two other figures; and the banks on the left are skirted with trees. This print is of a very striking effect, approaching to the taste of *Rembrandt*; and was unknown to *Bartsch*. It is without name or mark. Width $3\frac{1}{4}$ inches, height $2\frac{3}{4}$ inches. A copy of it forms a head-piece to the *Flemish and Dutch Schools* in this Catalogue.

JACOB RUYSDAEL.

Ruysdael was born at *Haerlem* in 1635. He made considerable progress in the study of the Latin language, medicine, and surgery, and is said, by *Houbraken*, to have been celebrated for skilful operations in the latter science. Painting, however, had so powerful an influence over him, that he abandoned every thing to attach himself to that art alone, having already, at the age of 12, produced pictures which surprised connoisseurs.

In consequence of the extraordinary gratification which he derived from the works of *Berghem*, he sought out and became intimate with that great man, at *Amsterdam*. He afterwards returned to *Haerlem*, where he died about 1681. His etchings, though slight and apparently negligent, are full of taste and truth.

657. LANDSCAPE.

A farmhouse in ruins, is seen situated on the banks of a stream: a peasant is walking over a little rustic bridge, followed by a dog. This subject is called “*The Little Bridge.*” *Bartsch*, Vol. 1. pa. 311, No. 1.

Impression before the sky: undescribed by *Bartsch*.

658. LANDSCAPE.

A large tree, divided near the top, into two great branches, one of which is broken ; the other branch, which is leafless, leans to the right ; while the roots of the tree itself are laid bare, and are seen above the earth. In the foreground on the left, are two peasants, followed by a dog. *Bartsch*, No. 2.

Impression before the sky : undescribed by *Bartsch*.

ADRIAN VAN OSTADE.



STADE, one of the greatest ornaments of the *Flemish School*, though in reality a native of *Germany*, was born at *Lubeck* in 1610. He studied, as it is asserted, under *Frank Hals*, at *Haerlem*, at the same time with *Adrian Brouwer*, who became his intimate friend. On the rumour of a war, he prepared to return to his native country ; but in passing through *Amsterdam*, was induced by an amateur to remain there. It was about 1662, when he established himself in that city, where he passed the remainder of his life, and died in 1685.—*Ostade* had the rare quality of relieving his figures from their backgrounds, to a surprising degree, and of infusing into his groups a spirit of life seldom surpassed. His most esteemed works were produced in the years 1647 and 1648.

The collection of this great master's etchings, about to be described, which comprises his whole work, will be found interesting, from its variety of impressions, which are probably as many as have been hitherto brought together.

First Class.

BUSTS.

659. PEASANT WITH A BLACK CAP.

A laughing peasant, is seen in profile, turned to the right : he wears a cap, which covers his left eye. *Bartsch*, No. 1.

Impression before the name and border line.

660. Impression with the name and border line.

661. A FEMALE PEASANT LAUGHING ;

companion to the preceding : she is seen in full face, and wears a white cap, and a black dress. No. 2.

Impression before the name and border line.

662. A PEASANT WITH A POINTED CAP.

An old peasant is seen in full face, with a beard and mustachios : he wears a ruff, and a black pointed cap, with a white rim. No. 3.

Impression before the work near the shoulder was extended to the edge of the plate, and before the border line.

663. Impression before the work, but with the border line.

664. Impression, in which the work is extended from the shoulders to the edges of the plate.

665. A LAUGHING PEASANT.

A laughing peasant is seen in three-quarter face, turned to the right : he wears a flat cap. No. 4.

Impression in which the background is wholly white ; probably unique.

666. Impression in which the background is entirely shadowed.

667. Impression in which that background has been effaced.

Second Class.

HALF LENGTH FIGURES.

A—*Single Figures.*

668. THE SMOKER.

A peasant is seen in front, seated near a table, on which he rests his left arm, while he is lighting his pipe from a little chafing dish, which he holds with his right hand : engraved on an oval plate. No. 5.

Impression with a border line within the oval.

669. THE LAUGHING SMOKER.

A peasant is laughing, turned to the right ; but his face is seen in front. He is seated at a table, holding his pipe with the left hand, and resting his

right arm on the back of his chair. *No. 6.*—Impression before some work on the lower part of the jacket, and under the edge of the table.

670. Impression in the ordinary state.

671. A DUTCH BAKER SOUNDING HIS HORN.

A peasant, seen nearly in front face, but with his body turned towards the right, and his head a little to the left, is standing at his door, in the act of blowing a cow's horn, which he holds in his right hand. This subject represents a Dutch baker announcing his batch of bread. *No. 7.*

Impression of the pure etching.

672. Impression retouched with the dry point.

673. THE HURDY-GURDY PLAYER.

A man, wearing a high cap, with a feather, is playing on the hurdy-gurdy. He is turning the winder of the instrument, which is on his left side, under his arm. *No. 8.*

Impression of the pure etching; but touched with pen and bistre, perhaps by the artist.

674. A duplicate of this impression.

675. Impression retouched with the dry point.

676. A PEASANT LEANING ON HIS HATCH.

A peasant appears leaning, with both arms, on the hatch of his door, looking out: he is turned towards the left. A pitcher hangs from a little shed above the door, the top of which is surrounded by a vine; and to the right below, is a bench, partly seen. *No. 9.*

677. THE SMOKER AT HIS WINDOW.

A peasant, in a large cloak, is looking from a window, and apparently laughing. He is turned towards the right of the print: in his right hand is a pipe, and in his left a jug. *No. 10.*

Impression before the border line on the left.

678. Impression with this border line.

B—*Two Figures.*

679. RUSTIC COURTSHIP.

A female, with her left arm resting on the hatch of a door, is defending

herself from the kisses of an old peasant, whose right hand is round her waist. *No. 11.*

Impression of the pure etching, and before the name of *Ostade*.
 680. Impression with the name of *Ostade* faintly traced, and written with a long *f*.
 681. Impression retouched with the dry point; the name of the artist strengthened, and written with a short *s*.

In the *Royal Library at Paris*, is an impression, scarcely more than an outline.

682. A MAN AND A WOMAN CONVERSING.

On the left, a woman seen from behind, with a basket on her right arm, is talking to a man standing before her. This man wears a short cloak, and a hat, and has his right hand on his breast. The background is a village street, with an inn to the right. *No. 12.*

Impression, in which the window arch is slightly traced; before a great part of the vine in front of the inn; and before an alteration in the hat of the figure entering the door. The print in this state has much of the bur.
 683. Impression with the window arch more defined, and with an addition to the vine; but without the bur.
 684. Impression retouched with the dry point; and with an intention to imitate the first.

C—Three Figures.

685. THE SMOKERS.

Three peasants are seen near a cottage fire; one is sitting on a tub, with a pipe in his left hand, and the other hand on his back. The second is leaning on a little table, and filling his pipe. The third is standing at a distance, with his left hand on his breast, and is raising a drinking glass in his right hand, while he appears to talk to the first. *No. 13.*

Impression before the border line.

686. THE MOTHER AND TWO CHILDREN.

A female peasant is holding, with both hands, a little child, who is sitting on the hatch of the door, while the woman is standing behind: outside, is a young girl, taking the child by its two hands. Above the door is a little pent-house, overgrown on the right with foliage. *No. 14.*

Impression retouched, and with the border line.

687. THE EMPTY PITCHER.

Three peasants are seen round a table : the one to the left is sitting ; he has his cap drawn over his eyes, and is looking to the bottom of an empty pitcher, which he holds with both hands. Another peasant, with a hat on, who is observing him, sits on the right, with a pipe in his left hand, and his right arm resting on the back of his chair. The third, with a high cap on his head, and with his hand under his coat, is standing at a little distance, and laughing at the peasant with the empty pitcher. In the middle of the background is a door. *No. 15.*

Impression in which all the three peasants have caps on.

688. Impression in which two of the caps are totally changed ; but the traces are distinctly visible, and there is much bur : the door has no cross-piece, and is not shadowed, except to form its shape.

689. Impression in which the marginal line is strengthened.

690. Impression retouched.

691. THE DOLL.

A female peasant is sitting in front of her cottage, with a little child on her lap : the infant is stretching out its left hand to a doll, which its mother is shewing. Before them is a table, with a pipkin upon it. The father, to the right, at a little distance, is leaning on a rail, and looking at the child, with an expression of pleasure. *No. 16.*

Impression of the pure etching.

692. Impression retouched.

D—*Many Figures.*

693. THE SCHOOL.

A schoolmaster, to the left of the print, is sitting at a table, in an elbow chair, on which he rests his right arm. He holds a crayon in his left hand, as a mark for a little boy who is standing up before him, reading his alphabet, with his hat under his arm : two other scholars are standing near the table, to the left of the master. *No. 17.*

Impression of the pure etching.

694. Impression retouched.

695. THE QUARREL.

To the left, a peasant, seen from behind, is sitting on a stool : his arms are raised, in the attitude of preventing another peasant from attacking a

third, in consequence of a quarrel at cards. A barrel appears in the act of falling, on the top of which are the cards with which they had been playing; and the aggressor holds a knife in his right hand, and in the other the sheath. His adversary, who has risen in a hurry, also holds a knife, and covers his breast with his cap, which he holds in the left hand, as a defence: near them a woman, sitting with a child in her lap, is crying out. No. 18.

Impression of the etching, which has failed in the effect of the aqua fortis, and before the border line was strengthened.

696. Impression entirely worked over, and the border line and the name of *Ostade* strengthened.

697. THE SINGERS AT THE WINDOW OF A HOUSE.

At the casement window of a village tavern, a man appears to be bawling out a song, which he holds in both hands. Another man, to the left, is lighting him with a candle: a third peasant appears above the head of the man singing; and in the background are others, indistinctly seen. Above the window is a vine; and below it are hanging a jug and a spoon. This print is a night piece, and in *Holland* is called "*De Rederyker.*" No. 19.

Impression before the vine, the pot and the spoon, and before the name of *Ostade*,—a slight etching, very much unfinished.

698. Impression with the vine, the pot, and the spoon, and more worked upon.

699. A duplicate of this impression.

Third Class.

WHOLE LENGTH FIGURES.

A—Single Figures.

700. A BEGGAR LEANING ON A STICK.

A beggar, seen in profile, is walking to the left of the subject, leaning with his right hand on a stick, while the other is placed on his back. This print is arched at top. No. 20.

Impression before the border line.

701. Impression with a border line all round the subject.

702. A BEGGAR WITH HIS HANDS BEHIND HIS BACK.

A beggar is standing, turned to the right, with a cap on his head: he

wears two waistcoats, and has an apron on. His hands are behind his back. *No. 21.*

Impression before the border line.

703. Impression with the border line.

704. A BEGGAR IN A CLOAK.

A beggar is seen in front. He wears a large slouched hat, and his whole person is covered by a cloak, with the left sleeve hanging down. He holds his right hand in his bosom. *No. 22.*

Impression before the border line.

705. Impression with the border line.

706. THE BARN.

This print represents the inside of an old barn, with a large beam across the middle. Two fowls are seen near some trusses of straw, which are piled between the posts supporting the barn. At the end, near the right, is a woman, her back towards the spectator, stooping down to gather up some hay. *No. 23.*

Impression before the cross hatchings on the underside of the lowest beam, and before other slight work.

707. Impression with additional work, and with the border line strengthened.

B—*Two Figures.*

708. A MAN AND A WOMAN WALKING.

An old woman is seen walking with a man, and resting her left hand on his shoulder. The woman is wrapped in a long cloak, which comes over her head, and one end of which she holds with her right hand. The man wears a high cap, and a short cloak, and seems to be listening to the woman, as they walk to the right of the print. *No. 24a.*

Impression before the border line.

709. Impression with the border line.

710. THE SMOKER AND THE DRINKER.

To the right, in a cottage room, is a peasant, seen in profile, sitting on a tub, and lighting his pipe from a fire-pot, placed on a little triangular table. Another peasant is standing near the middle of the print: he holds

a drinking glass in the left hand, and rests the other on the back of a chair.
No. 24.

Impression of the pure etching.

711. Impression retouched, and with the border line strengthened.

712. THE WOMAN KNITTING AT THE DOOR OF HER COTTAGE.

A female is occupied in knitting, on the step of her door-way: she is turned to the right of the subject, but her head is inclined towards a man standing on the left, who leans on his stick, and is seen from behind. A fowl is seen in the foreground on the right. This print is arched at the top.
No. 25.

Impression of the pure etching.

713. Impression retouched, and the border line strengthened

714. TWO BOYS FISHING FROM A BRIDGE.

This print is a landscape, representing a canal, with a wooden bridge, on which is a boy fishing: near him is another boy, with a basket. To the left, on the bank of the canal, is a great tree; and to the right, in the background, a cottage surrounded by trees. *No. 26.*

Impression of the pure etching.

715. Impression retouched, and the border line strengthened.

716. THE COBBLER.

To the left is a cobbler, at work in a stall partly underground, erected against a house on the left of the print. On the roof of the stall, is a dog asleep, and in front is a peasant, sitting on a stool, with a pipe in his left hand, talking to the cobbler. *No. 27.*

Impression before the shadows on the sleeping dog, on the pump, and in many other places.

717. Impression more worked upon in every part.

718. Impression retouched, and the border line strengthened.

C—*Three Figures.*

719. THREE GROTESQUE FIGURES.

On the left is a man standing, seen in profile, with a large slouched hat, and an apron down to his knees: from his back hangs a short cloak. He is turned towards an old woman on the right, who holds a basket in her

left hand, and wears a cloak which covers her nearly from head to foot. Between these two figures, at a little distance, is another man standing, who wears a short cloak, a ruff round his neck, and a high cap. *No. 28.*

Impression retouched, and with the border line.

720. THE SPECTACLE MERCHANT.

On the left of the print, an old woman, leaning on the hatch of her door, is talking to a pedlar, who offers her a pair of spectacles. In front, to the left, is a boy, seen from behind, just placing a basket on a bench, and looking at the pedlar. *No. 29.*

Impression of the pure etching.

721. Impression retouched, and in which the shutters are shaded with the dry point.

722. Impression in which the border line is added.

723. THE CONCERT.

In the interior of a cottage, is a woman sitting near a table, singing from a music book which she holds with both hands. To the left is a peasant standing, accompanying her on the violin. Opposite, on the right, another peasant, sitting, holds a drinking glass with the left hand, and with the other beats time on the table. *No. 30.*

Impression with the background entirely white, and before the planks on the floor.

724. Impression with a background introduced, but still before the planks.

725. Impression in which the planks are added, the whole retouched, and the border line strengthened.

The first impression is alluded to by *Bartsch*, who had not seen it, in his *Peintre Graveur*, as being found in *Ploos von Amstel's* catalogue.

726. THE WOMAN SPINNING.

To the right is a peasant's cottage, on a little elevation ; and in front is a cellar, two of the steps to which are visible. At the door of the house, a woman is seen spinning ; and by her side, on the right, is a peasant standing, leaning on his stick : a child, seen from behind, sits opposite to the woman. *No. 31.*

Impression before the strong shadows on the stone steps leading to the cellar.

727. Impression with those shadows.

728. THE PAINTER.

A painter, perhaps *Ostade* himself, is here represented in his study. He is sitting on the left, working at a picture, which is placed on an easel before him. The light comes in from a large window on the same side of the print. In the background is a winding staircase, under which two children are seen grinding colours. In the margin is an inscription, commencing—“*PICTOR APPELLÆA*,” &c. This print is a chef d’œuvre of *Ostade*. No. 32.

Impression before any writing; in which the painter has a high cap, but it is very little shaded; the shadows on the painter’s hair, and on his back, are not introduced; and the whole is much less worked upon than the next impression.

729. Impression before any writing; with the high cap, but much more shaded, and otherwise worked upon.

730. Impression with the verses—“*PICTOR APPELLÆA*,” &c.; with the high cap; but before the words *ET EXCUD.* after the name of *Ostade*.

731. Impression in which the cap is reduced, and the words *ET EXCUD.* are added.

D—*Four Figures.*

732. THE MALE NURSE.

Near a fire-place to the right, a peasant sitting, and seen nearly from behind, is feeding a child on his lap, while his wife is airing linen at the fire, her head turned to look at the infant. In the background, there is a bed with curtains, and a child is sitting and eating from a bason. No. 33.

Impression before the border line was strengthened.

733. Impression with the border line strengthened.*

734. THE GRACE.

The father of a family is sitting at a table on the left, with his hat between his arms, and his hands joined in the act of saying grace. To the left of the peasant is his wife, with a child on her lap; and to the right a boy, seen nearly from behind, holding his cap, in both hands, to his breast. There is a little triangular seat between them, with a dish on it. No. 34.

Impression, in which the head of the old man saying grace is uncovered.

735. Impression, in which the old man’s head is covered with a skull cap, and is reduced in size.

* *Bartsch* mentions some shadows, as appearing in the second impression, on a kettle, &c., and wanting in the first. These shadows, it would seem, are merely touches of the dry point, worn out in the second impression with the strong border line, but apparent in the first.

736. L'EPOUILLEUSE.

An old woman is routing the head of a peasant, who is sitting at her feet with his pipe in his hand, resting his right arm on her left knee: behind, is another peasant standing, and looking into a jug. In the background is a child, eating from a plate placed on a trunk, near which is a white cat. This print is generally considered not to be the work of *Ostade*. No. 35.

E—*Many Figures.*

737. THE KNIFE GRINDER.

The knife grinder, with his apparatus, is placed near a little cobbler's shop; and the cobbler is giving him a knife to grind. In the background, within a door, is a man talking to a woman, whose head only is seen; and the distance shews a village street, with figures. No. 36.

Impression of the pure etching, and before the border line was strengthened.

738. A MAN AND A WOMAN CONVERSING.

In the middle of the print, a man and a woman are conversing: the woman wears a cloak, from head to foot, and carries a basket on her left arm. The man, who is opposite to her, wears a short cloak; and between them is a dog. The background is a village street, where a man is seen carrying a package on his back. No. 37.

Impression similar to the last.

739. THE TRAVELLING MUSICIANS.

A man is playing on the clarinet, and near him is a boy beating a drum before a cottage to the right; at the door of which is a peasant sitting on a bench, with a jug in his hand: within the door are several persons listening to the music, and several children are near the musicians. No. 38.

Impression of the pure etching.

740. Impression more worked upon throughout, and with the border line strengthened.

741. THE BACKGAMMON PLAYERS.

Two peasants are playing at backgammon in an alehouse, while another is looking on: further behind, is one smoking. To the right, nearer the fore-

ground, is a window, on a bench under which, is a peasant sitting, and looking through the open casement. *No. 39.*

Impression of the print etching.

742. Impression more worked upon.

743. THE TWO GOSSIPs.

An old woman standing, and seen in profile, holds up her gown with both hands, and is talking to another old woman, before her to the right, whose hands are clasped. In the back-ground are some children buying fruit, which a woman is weighing. *No. 40.*

744. THE HOG-KILLER.

This piece is circular, and represents a peasant killing a hog, in front of a cottage, by night, surrounded by his family, while a woman holds a pan to catch the blood. *No. 41.* In this print *Ostade* has made many variations.

Impression, in which the windows of the farmhouse on the right are distinctly seen, and the sky is in part unshaded.

745. Impression, in which the windows are darkened, the sky is wholly shaded, and the print in general more worked upon.

746. Impression still darker, and in which the striking lights on the peasant with the high cap standing in the foreground, are contracted.

747. Impression darker than the preceding, and in which the lights on the peasant with the high cap, are very narrow.

748. THE PEASANT PAYING HIS SCORE.

Near the door of a village alehouse, a peasant is seen paying his reckoning to the landlady. In the background, to the right, is a group of three peasants conversing ; while the fourth is stirring the fire in a large chimney, and a fifth behind him, is looking into a jug. *No. 42.*

Impression before a gridiron in the chimney above the fire, and before some additional work near the door.

749. Impression with the gridiron and the additional work, and with the border line strengthened.

750. THE MOUNTEBANK.

On the right, a mountebank, near a booth, in the form of a tent, is displaying his nostrums on a barrel head, and detailing their virtues to a man, a woman, and six children, before him on the left : one of the children holds

a hoop. This piece is arched at top, and is a chef d'œuvre of the artist. *No. 43.*

Impression, in which, instead of a group of four children on the left of the old woman, as in the ordinary impressions, are two different figures, and a farmhouse, in the distance, slightly engraved.

751. Impression with a group of four children to the left of the old woman, and a border line round the subject.

752. Impression more worked upon.

753. Impression still more worked upon than the preceding.

754. Impression retouched throughout.

755. THE CROOKED FIDDLER.

About the middle of the subject, is an old crooked beggar, playing on the fiddle: he wears a short cloak, and is standing before a house, at the door of which is a woman with a child in her arms. Near the woman is a peasant with a pipe, sitting on a bench; and opposite, further off, a boy with a hoop, is leaning on another bench. *No. 44.*

756. THE VIOLIN AND HURDY-GURDY PLAYERS.

Two peasants are seen at a table, under a great tree, in front of a cottage or alehouse; while a third is standing near, with a drinking glass in his hand. In front, a peasant is astride on a bench, with a glass in one hand, and a jug in the other; and behind him a woman is sitting. They are listening to a man and a boy, who are playing on the fiddle and hurdy-gurdy: in the distance is a church tower. *No. 45.*

Impression, in which the distant landscape, and the church tower, are very slightly and imperfectly expressed.

757. Impression, in which the church tower is rendered clear and distinct; but there are none of the shadows on the stones at the alehouse door, and in several other places, which appear in the subsequent impressions.

758. Impression with these shadows, and with other work.

759. THE PEASANT'S FAMILY.

This subject represents the mother of a family in her cottage, feeding her child on her lap, near the chimney corner. Behind her, the father is standing, and is cutting bread for two little boys, who are seen near him at a round table: one of the children is feeding a dog. *No. 46.*

Impression before the shadows on the steps of the flight of stairs.

760. Impression with slight shadows on the steps.

761. Impression still more worked upon, and with the border line strengthened.

762. THE VILLAGE FESTIVAL IN THE ARBOUR.

A village festival, in front of an alehouse to the left, is spiritedly represented in this print. Before the alehouse is an arbour, in which are many peasants round a man and a woman, who are seen dancing together to a pipe and tabor, played by a musician raised above the crowd. *No. 47.*

Impression before the shadows on the gable end of the house, behind the dancing woman.

763. Impression before those shadows, but with the border line strengthened.

764. Impression with those shadows and the border line, and in other places more worked upon.

765. THE VILLAGE FESTIVAL UNDER THE GREAT TREE.

In a spacious village street, a fair or festival is celebrated, in front of an alehouse, seen on the right in the foreground, near a large tree, under which several persons are sitting at a table. A man and a woman are advancing to dance in the presence of a group of peasants before the public house, from which a flag is exhibited. In various parts are numerous groupes; some round a mountebank; some near a church with a pointed spire; and some near another alehouse, from which a caravan is departing. *No. 48.*

766. THE DANCE IN THE ALEHOUSE; CALLED "OSTADE'S BALL."

In the interior of an alehouse, a peasant, seen in front, is holding his cap under his right arm, and is dancing with a woman, who is seen from behind, and whose left hand is on her back. The spectators of this dance are numerous—some standing, some sitting: in front, towards the right, is a man seated on a little bench, and holding a jug. A staircase ascends towards the left, to an upper story; and at a door on the top of the stairs, is an old man dragging down a female: above them is linen hanging on a line.—This is the largest and most beautiful of the prints of the artist, and in the early impressions has almost the effect of a painting. *No. 49.*

Impression before any writing; before the shadows on the linen hanging up, and before the shade on the breeches of the man descending the stairs.

767. Impression with those shadows; with the name of *Ostade*; and otherwise more worked upon.

768. A counterproof of the print in its usual state.

769. THE DRINKING PARTY.

Four men and a woman are taking refreshment in a public house: one of the men offers beer to the female; another is standing, holding a glass, and seems to praise the liquor. To the left, a little boy is giving drink to an infant, standing opposite to him. In the margin at bottom, in the ordinary impressions, are two lines from *Tibullus*, beginning,—“*SECURÆ REDDAMUS TEMPORA MENSE*,” &c. No. 50.

Impression of the pure etching, much unfinished in every part of the subject, and before the verses.

770. Impression worked upon throughout, and with the verses.

Bartsch mentions an impression before the name, but not before the verses: but his description of the *first* state of this print, seems inexplicit and incorrect.

771. AN INTERIOR.

This piece, which is more than doubtful, represents a female peasant seated to the right, in the interior of a cottage, near an open door: opposite to her, is a man sitting, filling his pipe; and behind him is another standing. There are several figures in the background. As *Bartsch* justly observes, *Ostade* can have had no part in this performance, so different from every other etching by his hand. No. 51.

772, 773. TWO PORTRAITS OF OSTADE.

They are both engraved after paintings or designs of *Dusart*, by *J. Gole*: one represents our artist in a flowing wig, the other in a Flemish hat. The latter is a proof before any writing.

This collection, which consists of 110 pieces, was formed by *Ploos von Amstel*, and is mentioned in *Bartsch's Peintre Graveur*, Vol. 1. pa. 358; but very considerable additions have been made to it, since it was originally judged complete. The number of the subjects properly attributed to *Ostade* is 50, and their variations here described are 60; of which 32 are unnoticed by *Bartsch*.

The prints of *Ostade* are almost invariably marked with the initials or the name of the artist. In the usual state of ordinary good impression, they are by no means common: but as all the plates exist, sets of the whole work, in a frightful state of retouched barbarism, are of frequent occurrence.

ANTHONY WATERLOO.



T is supposed that this pleasing artist was born about 1618; but whether at *Amsterdam* or *Utrecht* is not known. He lived for many years, however, in a place which lies between *Maarsen* and *Breukelen*, in the environs of the latter city, and died in extreme poverty in an hospital near it, about 1662. *Waterloo's* manner of engraving is altogether peculiar. His subjects are of that kind which may truly be termed rural; and though in general they consist of very little, are exquisitely chosen to give

the effect which he intended; particularly the woods, coppices, and trees, the foliage of which is probably unrivalled. His only defect seems to be a want of management in the chiaro-scuro, as the lights are occasionally too scattered. Having bitten in his plates delicately, he never repeated this operation with the aqua fortis, but by stopping out, in some cases, with a judgment peculiar to himself, he obtained the required gradations; and in others, having suffered the aqua fortis to bite equally, he arranged and perfected the harmony of his plates, and added even the strongest shadows with the burin.

In consequence of this process, however, when the plates began to wear, the delicate etching soon disappeared, leaving only the coarse work of the burin: and such impressions are improperly considered as retouched. Good impressions of his works are scarce; and as he rarely made any variations in his plates, those described by *Bartsch*, at the end of his catalogue are by him considered to be unique; but although extremely rare, they are certainly not so to that degree.

774. THE FISHERMAN'S RETURN.

A village is seen on the bank of a river, extending the whole width of the print; on the shore of which is a high wall, with a scaffolding at top, and an arch-way to the water below; and further on, is a house with two chimnies, and a hut erected against it. Behind the house, trees are seen above the roof. At a little distance again, is a cottage, and near it, on the edge of the shore, a clump of four trees. In the background are two church spires, and a windmill. A fisherman, in a boat, is seen advancing towards the shore alongside the wall. *Bartsch*, Vol. II. pa. 16, No. 7.

775. THE WELL.

A fort, surrounded by walls, on the bank of a river, occupies the whole front of the print: to the right is a round tower; and near this are a house and a long wall, with an arched gateway in it, and a pointed tower at the extremity. Opposite the house is a draw well, at the end of the lever of which, is a machine for raising water to a stage for the use of the house. On this stage is a man emptying the water, and two others are standing below, talking. In the extreme distance, on the river's bank, is a town. *Bartsch*, No. 9.

776. THE ANGLERS.

In the middle of this subject is a bridge on a canal, which winds into the background. A man is sitting on the bridge, fishing; while another, standing on his left, is similarly employed; and a third, seen from behind, carries his rod over his left shoulder: near this last figure is a dog. *Bartsch*, No. 13.

777. THE PEASANTS ON THE HILLOCK.

In the middle-ground, a little to the right, is a round hill, or mound of earth, fenced with hurdles, on the top of which is a group of three men—one of whom is sitting, talking to two others standing up before him: a fourth person, a little to the left, beyond the hurdle on which he is leaning, stretches his hand behind him, as directing attention to something. *Bartsch*, No. 14.

778. THE WAGON ON THE ROAD.

This piece is said to represent the sea shore at *Schévelingen*, near the *Hague*. A wagon is seen, full of people, drawn by two horses, and preceded by a man on horseback, before whom is a peasant with his wife and child. To the left, in the distance, is the village of *Schévelingen*, with a large pointed church tower, and some boats are on the sea. *Bartsch*, No. 15.

779. THE RAM, THE SHEEP, AND THE GOAT.

In the foreground, a little to the right, a ram is lying down; beside which, to the left, is a sheep standing, and seen from behind: beyond the ram, in the hollow, is the head of a goat, looking to the right. On the left, at bottom, near the margin of the plate, is the letter *B*, and lower down, *f*. *Bartsch* concludes these initials to signify that the print was etched by *Marc de Bye*, whose manner it resembles much more than that of *Waterloo*. *Bartsch*, No. 17.

780. THE TWO HERMITS.

A rock covered with trees and bushes, is surmounted by a chapel. To the left is a little stone bridge, communicating with the land opposite the rock, which is separated by a dell or ravine; and to the left, in front, is a gentle declivity towards the water, where two hermits are seen walking. *Bartsch*, No. 47.

781. THE ASS DRIVER.

To the left of this subject, is a brook, which flows to the front of the print. One of the banks is high and steep, and seems to consist of three masses. On the top are several trees,—one on the very edge of the precipice, with the roots partly discovered. Below these trees, is a road, leading from the middle to the right of the print, where a man is seen driving a loaded ass. *Bartsch*, No. 48.

782. THE CHAPEL.

On a rise to the left of this print, is a chapel, with a low roof and a turret: five or six steps lead to the door of the building. Behind the roof are numerous trees. Towards the middle, nearer the foreground, is a little elevation, with two trees and a few bushes; and at the foot is a small stream, flowing to the right in front, with a bridge over it, on which is seen a man with a stick. *Bartsch*, No. 51.

783. THE BRIDGE OF PLANKS.

A river, running from the background on the left, divides into two streams in front. One of its banks is steep, and on it are two great trees, surrounded by thick bushes, and a little nearer to the right, is a wood. In the corner, on the same side, is a wooden bridge of four planks, with a gap for a fifth, communicating with a road up the steep bank. Near the bridge are two peasants, one sitting, with a dog; and on the height is a traveller with a staff on his shoulder, coming towards the foreground. *Bartsch*, No. 52.

784. THE MAN AND WOMAN NEAR THE LITTLE BRIDGE.

To the right is a thick wood, extending half way to the left of the print, and enclosed by a fence; below which is a stream, which appears to issue from the wood. To the right, along the hedge, is an elevation, communicating, by a little bridge, with the opposite side of the stream: on the left of the bridge, in a road, are a man and a woman advancing towards the right to cross the stream. *Bartsch*, No. 59.

785. THE TRAVELLER AND HIS DOG.

On an elevation to the right, a broad road, commencing at the bottom of the subject, winds behind a little rock crowned with trees, on the brow of which are bushes. At a little distance, is seen a traveller passing the rock. He has a bundle at his back, and is followed by his dog. From the middle of the print, a brook flows to the left corner. *Bartsch*, No. 60.

The preceding twelve specimens, are portions only of three sets. They are first impressions of the pure etchings; and each is printed on the whole sheet, as originally published by *Waterloo*. The plates of these subjects were afterwards worn till reduced to shadows: they were then rebitten, but failed entirely in the operation; as in the subsequent impressions, the fore-grounds are coarse in the extreme, but the skies and delicate work are either wholly or partially effaced.

LANDSCAPES—A SET OF SIX PRINTS, viz.:—

786. THE ENTRANCE TO THE FOREST OVER THE WOODEN BRIDGE.

In the middle of the subject is a stream, flowing to the front, and extending the whole breadth of the print. A little wooden bridge, defended by a rail only on one side, leads from the right to the left bank of the stream, where it is blocked by a gate of planks. Near the left margin of the print, is the trunk of a great tree; and a little in the distance, are two other large trees, the tops of which pass the upper margin of the print: beyond is a wood, enclosed with a hedge. *Bartsch*, No. 107.

Impression before the retouch.

787. THE WOOD NEWLY CUT.

On the right, in front, are three great trees, close to one another, the tops of which are above the print. At some distance, is a portion of wood, which bears marks of having been recently cut, and which is hedged in. Another part, enclosed, is seen in front to the left. A broad road appears to proceed from the wood, towards the foreground, and occupies the lower half of the print on the left. Near the middle, at the corner of the hedge, is a single tree, with several dry branches on the stem, below the foliage.—*Bartsch*, No. 108.

Impression (described by *Bartsch*, page 144;) before the small hanging branches of the tree in the middle of the print, near the corner of the hedge;

and with the figures of a woman and a dog, drawn in, it is probable, by the artist himself.

788. Impression before the small pendent branches, but retouched with the burin.

789. Impression with the small pendent branches, and retouched.

790. THE MAN AND THE WOMAN FORDING THE STREAM.

A hill is seen, with a gentle descent to the lower margin of the print on the right, where there is a stream, which a man and a woman appear to be fording: the man has a bundle on his back. They are accompanied by a dog; and a little further, in the same direction, is a man sitting on the waterside, pulling on his boots. In the front, to the left, are two high trees; and on the hill is a corn field, enclosed by a hedge. *Bartsch*, No. 109.

Impression of the pure etching; before the dry branches on the upper extremities of the two large trees, near the sky; before the foliage on various parts of those trees; on the beautiful tree standing alone; and among the shrubs on the bank below.

791. Impression with all these additions.

792. THE PEASANT WITH THE SHOVEL.

On the right, appears the beginning of a thick wood of high trees: in the middle is a peasant, seen from behind, talking to a shepherd, stretched on the ground before him. Near the front, on the left, are two grass mounds. The man standing, holds a spade or a shovel in his right hand, and with the other points to the distance on the left. *Bartsch*, No. 110.

Impression of the pure etching; before many small branches, and some of the foliage, in the clump of trees on the right; before the dry twigs on the extremity of the branches of the largest tree on the same side; and before much work on the two grass mounds, near the margin to the left.

793. Impression with all these additions.

794. THE TRAVELLER RESTING IN THE WOOD.

To the left, in front, is a large tree, almost leafless, the top of which is above the plate: other small trees and shrubs are twisted round its trunk. In the distance, on the same side, is a stream flowing to the front. In the middle of the print, at a point near the water's edge, are three willows; and above these, to the right, is a road, on the side of which a traveller is sitting, with a bundle on his back, and holding a long staff: another traveller is seen at a distance on the road. *Bartsch*, No. 111.

Impression retouched with the burin.

795. THE TWO MEN IN THE HOLLOW WAY.

On the right of the subject is an elevation, from which a path descends towards the left ; and midway from the top, is a hollow, in which two men are seen descending the road. The one is visible in the greater part of the figure ; but only the head and shoulders of the other are seen. In the front is water, and in the distance to the left, a town. *Bartsch*, No. 112.

Impression of the pure etching ; before much work with the dry point in the foliage and branches of the trees ; and particularly to the left of the print in the foreground, and in the middle.

796. Impression worked upon throughout.

These prints are numbered from 1 to 6, in the lower margin on the left ; and on each, in the same margin, is written “*Antoni Waterloo fe.*”

LANDSCAPES—A SET OF SIX PRINTS, viz. :—

797. THE GREAT LIME TREE AT THE INN DOOR.

In the middle of the print is an inn, near an inclosure of trees and shrubs. The inclosure stretches from the house to the right margin of the print ; and at a little distance, in front of it, are two lime trees, and a large single one is opposite to the inn : under the single lime is a bench, with a traveller sitting on it, and close by, are a man on horseback, and other figures near the inn : in the distance is a village. *Bartsch*, No. 113.

Impression of the pure etching, and before the work on the background to the left.

798. Impression wholly retouched.

799. THE WOMAN AND CHILD ON THE WOODEN BRIDGE.

In the middle-ground is a hill, with two trees, at the foot of which a woman is seated opposite to a man, who has a bundle at his back, and a staff in his hand. To the left is a stream, with a little fall and a wooden bridge : a female peasant is carrying a basket at her back, across the bridge, followed by a child towards the hill. *Bartsch*, No. 114.

Impression before the retouch, but with no other mark of priority.*

800. THE PATH THROUGH THE WOOD.

From a wood, seen both to the right and on the left of the print, a road winds

* An impression of the pure etching of this subject, is described by *Bartsch*, in which two small trees in the distance, near the right margin of the plate, are without leaves.

to the foreground, where, on the left, are two large trees, close to each other, the tops of which are not seen: two other large trees, with less foliage, stand together at some distance. In front is a man, carrying on his back a stick, with a bundle suspended to it: he is in the hollow of the road; where two other figures also are seen in the distance. *Bartsch, No. 115.*

Impression of the pure etching; before the figure of the man near the front; before those which in the ordinary impressions are at a distance in the road; and washed in several places by the artist.

801. Impression with the figures, and worked upon throughout.

802. THE FARM ON THE WATER'S EDGE.

In front of the subject is a river, on the left bank of which is a farmhouse, in the middle of trees, inclosed by a hedge with a door in it. On the right bank, a small portion of which only is visible, stands a decayed tree, with but little foliage. On the left bank opposite, are two high trees planted close to each other; and further on, at an angle, is another group of four trees, two of them willows: at some distance from these, is a man in a boat angling. *Bartsch, No. 116.*

Impression before the leaves on the tree to the right; and before a fourth tree among the group on the opposite bank.

803. Impression with the foliage on the tree to the right; with an additional tree in the group on the opposite bank; and with the figures of a man and a woman drawn in, perhaps by *Waterloo*.

804. THE HORSEMAN NEAR THE HEDGE.

On the left is a corn field; and in the middle of the print, a great tree is seen between two others. The part on which these trees are planted, is bounded in the distance by a wood, and in front by a hedge in a parallel line with the field; at the end of which, in the distance to the right, is an open gate: near the gate is a man on horseback, coming along a wide road, leading to the front of the print. On the right, in the immediate foreground, are two great trees close together, the tops of which are lost above the plate. *Bartsch, No. 117.*

805. THE SHEPHERD SLEEPING ON THE HILLOCK.

This subject represents an open spot, to the right of which is a single tree, divided into two branching heads: near a fence, about the middle of the print, on the brow of a hillock, is a shepherd asleep, while his flock is feeding at some distance a little to the left. Below this hill, in the distance, is a corn field, almost reaped; and to the left, in front, a single tree. *Bartsch, No. 118.*

Impression (described by *Bartsch*, *pa.* 146;) before the little dry branches on the single tree to the left; before the tuft of grass at the bottom of the trunk; and before the dry branches at the top of the great single tree to the right.

806. The ordinary impression, retouched throughout.

This set is numbered from 1 to 6 in the bottom margin on the right; and on the left of each, in the same margin, is written the name of the artist.

807. THE WATER-MILL.

To the right, is a water-mill, thatched, and surrounded by trees: two large willows are planted in front; and on a hillock is a large tree, which reaches to the top of the subject. To the left, is a sloping bank, with a little wooden shrine on the summit; near which a female peasant, with a large round hat is seen, accompanied by a boy with a stick: beyond these figures, in the distance, is a wind-mill. This subject, which is called *the Mill of Waterloo*, is by *Bartsch* considered one of the rarest of his works. The name of the artist is at bottom, on the right: it is one of a set of six upright landscapes. *Bartsch*, No. 119.

LANDSCAPES, WITH MYTHOLOGICAL SUBJECTS—A SET OF SIX
PRINTS, VIZ. :—

808. ALPHEUS AND ARETHUSA.

In the middle of a winding river, which flows from the back ground to the left in front, is seen the *River God*, with his arms extended towards *Arethusa*, who is flying on the right bank, her head and right arm raised to heaven, imploring the protection of *Diana*. *Bartsch*, No. 125.

809. APOLLO AND DAPHNE.

Near two beautiful trees in the distance, *Apollo* is seen rushing from a woody part of the landscape, with his bow in his hand, pursuing *Daphne*, who is flying along a road towards the middle of the print: her head is anxiously turned back towards *Apollo*. *Bartsch*, No. 126.

810. MERCURY AND ARGUS.

On the right is a forest, through which a road passes, extending from the background to the front. On the same side, in the foreground, *Mercury*, leaning against a bank, is playing on the flute, while *Argus*, ready to fall

asleep, sits near him, and *Io*, under the form of a cow, is seen behind *Argus*. *Bartsch*, No. 127.

811. PAN AND SYRINX.

The river *Ladon* is seen flowing from the left, to the foreground on the right, stretching the whole breadth of the print. The banks are covered with wood, permitting only the distance towards the right to be seen. To the left, in front, is a large tree, at the foot of which is seen *Syrinx* flying, with her hands raised, and her open mouth indicating terror: she is looking towards *Pan*, who is seen in profile in the water. *Bartsch*, No 128.

812. VENUS AND ADONIS.

A mountain is seen, which slopes gently towards the right: on the left it is covered with wood. In front is a little stream, with three great trees on its right bank, where, on the same side, in the foreground, is *Adonis*, sitting on a mound, holding his boar spear in his left hand, while his right arm is round the neck of *Venus*, who lies at his feet: near them are the dogs of *Adonis*, one of which is held by *Cupid*. *Bartsch*, No. 129.

Impression of the pure etching, before much work on the foliage in the distance behind *Venus* and *Adonis*.

813. Impression with that work, but before the retouch.

814. THE DEATH OF ADONIS.

In front, near the right, are two large trees; beyond which the ground rises gently towards the same side, clothed with wood. *Adonis* is seen, in the middle of the subject, stretched on the ground, near the two great trees, his boar spear by his side, and near him a dog, howling: two others are seen, at a distance, chasing the boar. *Bartsch*, No. 130.

This set is numbered from 1 to 6 in the left corners, at the top; and each print is marked with the initials of the artist.

LANDSCAPES, WITH SUBJECTS FROM THE OLD TESTAMENT—
A SET OF SIX PRINTS, viz. :—

815. THE DEPARTURE OF HAGAR.

In front, to the left, is a hillock with a group of three trees. To the right, in a high road, *Abraham* is dismissing *Hagar* and *Ishmael*. *Hagar* has a bundle at her back, and with her left hand appears to repress her tears: *Ishmael* carries a bow. The road runs beside a hill, and the distance is composed of a river, mountains, and villages. *Bartsch*, No. 131.

816. THE ANGEL COMFORTING HAGAR.

A large wood extends from the left to the right. The foreground is covered with plants and herbs; and to the left is a little brook with a waterfall, on the bank of which is a large tree. At some distance, is seen *Ishmael* stretched on the earth; while *Hagar*, sitting in the foreground on the right, appears in deep affliction, listening to the *Angel*, who stands up before her, pointing to the brook. *Bartsch*, No. 132.

817. THE DISOBEDIENT PROPHET.

The foreground is covered with plants and herbage, among which is seen the trunk of a tree. In the middle are two tall trees, planted near each other on a hillock, between which and some shrubs and underwood near the right, is seen a road rising towards the same side in the back ground. In the middle of this road, is the dead body of the *Prophet*, and the *lion* is sitting beside it: at a distance is the ass; and the city of *Bethel* is seen at the foot of mountains.—*Bartsch*, No. 331.

818. TOBIT AND THE ANGEL.

This print, which is considered a chef d'œuvre of the artist, represents to the right, a large tree, extending nearly to the top of the plate: close beside it are two others, the stems of which cross. Beyond, is a hill with a flat summit, rising gently towards the centre of the subject, and forming an abrupt precipice, opposite two rocks, where a torrent is seen rushing into a natural basin. On the brow of the hill is the angel *Raphael* with *Tobit* and his dog, about to descend into the valley: the former is pointing to the prospect before them. *Bartsch*, No. 134.

819. SEPHORA AND HER SON.

On the right, is an inn enclosed with a hedge: the door is open, and a crown suspended from a pole forms the sign. A little further in the back-ground, steps appear to lead to a stone bridge, across a stream communicating with a house situated on a rock opposite: a man is seen on the steps. *Moses* is standing to the right, in the foreground, with a staff in his hand, while the angel is seizing his arm, and threatening to destroy him with a sword. *Sephora* is on her knees near *Moses*, holding her child. *Bartsch*, No. 135.

820. ELIJAH FED BY RAVENS IN THE DESERT.

The brook *Cherith* flows from the left in the back ground, to the foreground on the right. To the left, in front, are three great trees, at the foot

of which is *Elijah* sitting, seen from behind, stretching out his hand to a raven bringing food; while another raven is seen in the air, with bread in its beak: the whole landscape is rich with wood and foliage. *Bartsch*, No. 136.

This set is marked with the initials of *Waterloo*.

ALDERT VAN EVERDINGEN.

Everdingen was born at *Alkmaer*, in 1621. His first master was *Roland Savery*, from whom he went to study under *Peter Molyn*, where he made rapid progress. He was a man of prudent habits, steady conduct, and an excellent understanding. His morals and his religious behaviour, procured him the office of deacon of the reformed church of his native city. He made a voyage to the North; but being thrown by a storm on the coast of *Norway*, he remained in that country more than a year, studying and closely copying nature. His etchings for the “*History of the Fox*,” are of his very best time; and his landscapes are highly picturesque, though sometimes executed in too negligent a manner.

821. LANDSCAPE.

Near a cottage on broken ground, a man is seen near a little bridge: towards the middle of the subject are three goats lying down; and on the right is a peasant on horseback, talking to another on his right hand: behind the man on horseback, is a third peasant. The initials of the artist are at bottom. *Bartsch*, Vol. II. pa. 162, No. 1.

Impression of the plate in a circular form.

822. Impression retouched, and the plate reduced to an oval shape.

823. THE WATER-MILL.

In the centre of the subject, a mill, with a sloping roof of timber, is built on two rocks, between which, the stream of a river falls rapidly through a trough below the house. To the left is a man with a staff on his shoulder, leading a child; and above, near the house, is another figure. *Bartsch*, No. 99.

824. THE MOUND.

In the foreground, is a large mound of earth, washed on the left by a stream, which forms a little cascade. On the opposite side of this mound are a man and a woman, sitting on the ground: another man is passing before them, on a road beside a wooden building, seen in front. *Bartsch*, No. 100.

825. THE FALL NEAR THE WATER-MILL.

A water-mill is seen on an eminence, to the right; the wheel of which is set in motion by a stream, with a double fall, flowing to the left, where the stream spreads. A man is seen sitting on the trunk of a tree, near a bridge, in a road, which leads to a wood. *Bartsch*, No. 102.

The impressions of the three preceding prints, are of the pure etchings, before the border lines.

826—883. THE HISTORY OF REINEKE FUCHS, OR REYNARD
THE FOX,

A SERIES OF FIFTY-SEVEN ETCHINGS, TO ILLUSTRATE THE CELEBRATED POEM BY HENRY
VON ALKMAR—AN ADMIRABLE AND EXPRESSIVE PIECE OF SATIRE.

We are indebted to *Mr. Roscoe*, in his *German Novelists*, or *Tales Translated from the Ancient and Modern Authors in that language*, published in 1826, for an abridgment of the prose version of this curious work, printed in *England* in 1694. As the *Preface* of *Mr. Roscoe* gives an interesting account of this satirical effusion, and its various editions, a portion is here subjoined:—

“ The real origin of this very curious comical and satirical production, is involved, like most fables of the kind, in considerable doubt and perplexity. The earliest printed *German* copy would appear to have been that of the year 1498, written in the dialect of *Lower Saxony*; though there was a *Dutch* romance, in prose, bearing the same title, “ *Histoire van Reynaert de Vos*,” published at *Delft* in 1485. The former one, of 1498, was afterwards translated into *High German*, and also into *Latin*. It has been referred to various individuals as the author; most commonly to *Henry von Alkmar*: but that his was not the first story of the kind, would appear from his preface, in which he merely assumes the merit of its translation. *Nicholas Baumann*, who is stated to have written it as a satire upon the chancellor of the *Duke of Juliers*, is another author to whom it has, with less authority however, been attributed, his edition bearing no earlier a date than 1522. In the translation, it is stated to have been borrowed from the *Italian* and *French* *tongues*, but its individual origin is not pointed out. It is so far left in doubt, whether the *German* author copied from the *Dutch* publication at

Delft, where the sole remaining copy is still preserved ; or whether both were translated or imitated from the *French* and *Italian*, or some more hidden materials, of which the MSS. have now perished.

“ At all events, the *Lubec* edition of 1498, is a work so superior in point of power and skill, as well as in its comic incidents and delineations, as to confer upon it the style and character of an original composition. Its allegorical scenes are well supported ; exhibiting, under a picture of the court of beasts, the various intrigues and interests of a human court, where every thing is thrown into confusion, and the most dangerous plans are adopted, at the instigation of a wily favourite. By such means the *Lion* risks the loss of his dominions, while *Reynard* (who is supposed by some to represent the *Duke of Lorrain*), and some other personages, doubtless imitated from real life, carry their obnoxious measures. There is an old *English* translation, published by *Caxton*, which was executed, it is said, from the *Flemish* version or original.

“ *Göthe’s* version is an imitation of the work of *Alkmar*, from the *Lower Saxon*, composed in hexameter verse, and in modern phraseology.

“ From the number of editions enumerated by the learned *Flögel*, in his *History of Comic Literature*,* the *German Fox* would appear to have been a singular favourite with most nations. Upwards of forty editions are mentioned, among which three were published in *England*, besides others which do not appear to have come within the scope of the *German* writer. The *English* prose version of 1694, from which the following specimen of the work has been abridged, is one of them, consisting of a free translation, and occasional abridgment of the edition of 1498, upon which most of the subsequent editions, indeed, both in *Germany* and elsewhere, seem to be founded.

“ The *German* edition of 1498 appeared at *Lubec* in small 4to, accompanied by woodcuts, in a rude style of illustration, and with a preface of four pages, from the pen of *Henry von Alkmar* ; the work itself consisting of 241 pages. It is composed in common heroic metre—the heroic metre of low *Dutch* : a copy is still preserved in the *Ducal Library* at *Wolfenbüttel*, with the following motto :—

“ Ut vulpis adulatio,
“ Nun in der Werlde blyket,
“ Sic hominis est ratio
“ Gelyk dem vosse geschicket.”

“ At the close is found the date, “ *Anno Domini, 1498, Lubek.*” It was first made known by *Professor Hackmann*, in 1709, who printed an edition of it

* *Geschichte der Komischen Litteratur*, vol. iii. pa. 40, *Liegnitz and Leipsic*, 1786.

at *Wolfenbüttel*, 1711. In the preface, *Henry von Alkmar* announces himself as a schoolmaster, who had borrowed his translation from the *French* tongue, but without throwing any light upon the real author, or noticing any *Dutch* writers or commentators among his contemporaries. His name has by some been conjectured to be a mere fabrication, and among others by *Henry Lackman*, and by *Büsching*. Most probably, however, says *Flögel*, *Alkmar* was born in the city of that name in *Holland*; he represents himself as *Hofmeister* to the *Duke of Lothringen (Lorrain)*, who died in 1508, at whose request the *Flemish* work was first composed. The *Dutch* writer expressly disclaims all title to its production, though no prior *French* and *Italian* materials, from which he professes to have taken it, have been discovered.

“ *Gottsched*, in his edition, is inclined to think *Alkmar* the real original author, and that he merely feigned its version from other tongues. Thus some dispute his word, and others his existence; learned opinions clash with still more learned opinions, and conjectures are heaped upon conjectures.”

1.

The *Fox*, mounted on the *Ass*, is surrounded by a *Wolf*, a *Bear*, and a *Ram*. This forms the Frontispiece to *Gottsched's* translation of the poem into modern German, published at *Leipsig* in 1752.

2.

The *Lion* announces to the animals, who are surrounding him, a grand festival to be given at his palace at *Sanden*. The *Lion* is at the foot of a tree, on which the ape is climbing.

3.

The *Fox* is accused before the *Lion*, by *Isegrim* the *Wolf* and other animals.

4.

This plate represents a circumstance told by *Grimbard* the badger,* to defend the *Fox*, by reminding the *Wolf*, his accuser, of his cheating the *Fox* of a plaice, stolen by the latter from a fish cart: the cart is seen at a distance.

* Mr. ROSCOE calls *Grimbard* “*a Goat*,” and sometimes “*the Brock*.” *Brock* is a *badger*; and this is the animal represented by EVERDINGEN whenever *Grimbard* occurs.

5.

Chanticleer the Cock accuses the *Fox*, before the *Lion*, of having murdered *Coppel*, one of his hens.

6.

The *Cock* relates, how the *Fox*, in the disguise of a monk, insinuated himself into his confidence.

7.

The *Lion* is sitting in council on the punishment to be inflicted on the *Fox*: near him is the *Lioness*; and before them are a *Cat*, two *Wolves*, a *Dog*, a *Bear*, a *Panther*, a *Hare*, and a *Badger*.

8.

Bruin the bear, summons his nephew the *Fox*, at *Malepardus*, his residence, to appear before the tribunal of animals.

9

The *Fox* promises to conduct the *Bear* to a spot where he may find honey in abundance.

10.

The *Bear* is caught by the head and paws in the cleft of a felled oak, where he had been groping for honey by the advice of the *Fox*. This print is covered with a ground of mezzotinto.

11.

The *Bear*, in his defenceless condition, is attacked by the peasants *Lanfert*, *Burkin*, and *Ablequack*, *Bane* the priest, and his wife *Jullock*. This plate is also covered with mezzotinto.

12.

The *Fox* insults the *Bear* in his misfortune. In the background is a water-mill.

13.

The *Bear*, in the *Lion*'s presence, complains of the trick played him by the *Fox*.

14.

Tibert the cat, deputed by the council of animals, cites the *Fox* a second time to appear before their tribunal.

15.

The *Cat* is stealing along the side of a barn, to creep into a hole where the *Fox* has promised her a rich treat of mice.

16.

The *Cat*, caught in a snare, is assailed by the *Priest*, and by *Martinet*, and the other inhabitants of the house. This plate, and the preceding one, are covered with mezzotinto.

17.

The *Fox* is cited, for the third time, by *Grimbard* the badger. The *Fox* is seen with his wife *Ermelin*, and his young ones.

18.

The *Fox* departs with the *Badger*, recommending his two favourite little ones, *Reynekin* and *Rossel*, to his wife.

19.

The *Fox* confesses to the *Badger* a trick he played the *Wolf*. The *Wolf* is seen pulling the rope of a convent bell, to which the *Fox* had fastened his two paws. On the left, in the foreground, are the monks of *Esinane* hastening in alarm ; and, on the right, peasants attacking the *Wolf*. This piece has a strong ground of mezzotinto.

20.

Another confession of the *Fox* : that he had escaped with a roasted fowl, which he stole from the table of an ecclesiastic. The *Wolf*, who had eaten so much bacon that he could not stir, is concealed in the lower part of a cupboard, where the *Fox* had advised him to hide. The ecclesiastic is on the left of the print, pursuing the *Fox*. This plate has likewise a mezzotinto ground.

21.

The *Badger*, to whom the *Fox* confesses these tricks, gives him absolution, and for penance enjoins him to jump three times over a switch. He is seen performing this penance.

22.

The *Fox*, on his way to the *Lion's* court, wants to seize a *Capon*, but is reprimanded by the *Badger*.

23.

The *Fox*, brought before the *Lion*, is accused by *Kayward* the *Hare*, by the *Wolf*, the *Goat*, the *Bear*, *Curtise* the dog, the *Cat*, the *Cock*, *Bellin* the ram, and *Paulter* the boar.

24.

The *Fox* is condemned to die, having made a defence to no purpose.

25.

The relations of the *Fox*, finding him sentenced and ready to die, demand their dismissal from court.

26.

The *Fox*, on the point of being hanged, as a last favour, requests permission to confess : he is at the foot of a tree, and the *Cat* is hangman.

27.

The *Lion* suspends the execution of the *Fox*, for a last examination.

28.

The *Fox* makes a false confession of a conspiracy, formed by his father against the *Lion*.

29, 30.

The *Fox* continues his lying confession of the plot.

31.

The *Fox*, continuing his feigned disclosure, holds out to the *Lion* and *Lioness*, expectations of recovering the treasure of *King Ermetick*, stolen from their majesties by the *Fox*'s father.

32.

The *Lion*, having pardoned the *Fox*, orders the other animals to forget his crimes, and to respect him and his family.

33.

The enemies of the *Fox* are terrified at his pardon and release, and at the prospect of their own danger.

34.

Execution of an order of the *Lion*, to cut from the *Bear's* back a portion of his skin ; and to flay the two fore paws of the *Wolf*, and the hind paws of the *she Wolf*, to make shoes and a travelling bag for the *Fox*, going on a pretended pilgrimage to *Rome*.

35.

Bellin the ram, as court chaplain, gives his benediction to the *Fox*, previous to his departure on his pilgrimage.

36.

The *Fox*, arrived at the entrance of his own abode, accompanied by *Bellin* the ram, and *Kayward* the hare, induces the latter to enter, and murders him.

37.

The *Fox* sends back the *Ram* with a packet to the *Lion*, which contains, instead of dispatches, the head of the *Hare*.

38.

The *Ram* returned to court, delivers his supposed dispatches, which *Bocart* the monkey, as secretary of state, opens ; and produces the *Hare's* head, to the surprise of all the attendants. The *Ram* appears to regret his own innocent participation, while the *Monkey* is looking into the bag.

39.

The *Lion*, finding himself thus cheated by the *Fox*, releases the *Bear* and the *Wolf*, imprisoned for having persisted to slander the *Fox*.

40.

A fête is celebrated at the *Lion's* court, in honour of the *Bear* and the *Wolf*, who are dancing together, with paws joined, to a bagpipe played by the *Cat*.

41.

This is the representation of a crime of the *Fox*, as related by *Corbant* the crow, to the *Lion* at the fête. Having found the *Fox* stretched on the ground, apparently dying, the crow and his wife approached to his succour, when he suddenly jumped up, and bit off the head of the female, who had gone near his mouth to see if he breathed.

42.

The *Lion*, irritated against the *Fox*, commands all the animals to follow him to the *Fox's* den, to take vengeance.

43.

The *Badger* hastens to inform the *Fox* of the *Lion's* intention, and to warn him of the danger: the *Fox* is plucking two pigeons, and turns his head round to the *Badger* with a most impudent leer.

44.

The *Fox*, confident of calming the *Lion's* anger, departs with the *Badger*; and on the road relates to the latter the trick he played the *Wolf*, who wished to seize a mare's foal. This trick the print represents. The *Mare* is to the right, saluting the *Wolf's* jaws with a kick: the *Fox* is seen on a hill looking on.

45.

The *Fox*, arrived at the *Lion's* court, excuplates himself.

46.

A *Hare* or *Rabbit* is seen running to meet the *Fox*, to the right. On the same side, in the background, is a wagon; and in the distance, on the left, a high mountain. The text does not explain this subject, though it appears to relate to *Laprel* the rabbit, who is not represented before. In the present collection are two impressions of it: one is on China paper, before the sky; before the shadows on the mountain; and in every other respect much less finished.

47.

The *Fox*, in excuplating himself by a heap of lies, tells the *Lion* that he had entrusted to the *Ram*, for his Majesty, certain inestimable treasures; particularly a ring, a comb, and a mirror with magical properties. These articles appear on a hillock behind the *Lion* and *Lioness*.

48.

This is a story, said by the *Fox* to be represented on the frame of the magic mirror. It is of the *Horse*, who, jealous of the *Stag's* swift foot, begs a shepherd to mount him, and promises him the *Stag* as a reward for his compliance.

49.

The shepherd, mounted on the *Horse*, pursues the *Stag* at full speed.

50.

Another story, said to be represented on the frame of the magic mirror. It is of the *Ass*, who, jealous of his master's caressing the lap-dog, imitates that animal, that he may receive the same tokens of affection.

51.

The third story, which the lies of the *Fox* represent to be found on the mirror frame. The *Fox*'s father, surprised by dogs while strolling in amity with the *Cat*, is abandoned by the latter, in violation of a compact, that they should stand by each other in cases of need.

51a.

The same subject, engraved a second time : instead of the three dogs closely pursuing the *Fox*, and only in part seen, are two dogs seen wholly. The figures of the *Fox* and the *Cat* are, in this print, shaded much more than in the preceding : this print is also much rarer.

52.

The fourth story represented on the mirror frame : the ingratitude of the *Wolf*, from whose throat the *Crane* had extracted a bone.

53.

The *Wolf*, irritated at the *Lion*'s pardoning the *Fox*, brings a fresh accusation against him ; that in teaching the *she Wolf* to catch fish, he induced her to let her tail hang in a pond till it was frozen ; that she was forced to leave a piece of it behind ; and must have perished, but for the accidental arrival of the *Wolf* himself.

54.

This shews another trick played by the *Fox* on the *she Wolf* :—The *Fox* having descended a well in one of the buckets, and not being able to get out again, begs the *she Wolf* to help him by going down in the other bucket, which of course draws up the *Fox* again, who leaves the *she Wolf* in the well, and runs off. This plate has a mezzotinto ground.

55.

The *Lion*, and the council of animals, having consented to a combat be-

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tween the *Wolf* and the *Fox*, the latter, in the den of the *Ape*, receives from *Dame Rukenard*, the *Ape's* wife, her advice how to gain the victory.*

56.

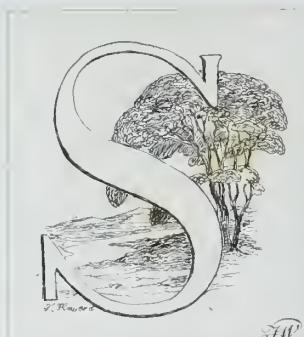
The *Fox* blinds his adversary by striking him over the eyes with his tail, drenched in sand and water, as advised by *Dame Rukenard*, the *Ape's* wife. The *Wolf* is seen to the right, rubbing his eyes. The *Lion*, surrounded by the animals, observes the combat from an eminence.

57.

This is the tail-piece to *Gottsched's* edition. It represents the *Ass*, harnessed, with the *Lion* on his back, surrounded by the *Bear*, the *Ram*, and the *Wolf*.

As *Gottsched's* edition was not published till more than a century after the death of *Everdingen*, the plates, *Bartsch* observes, cannot have been intended for this, but probably for a Dutch edition of the *History of the Fox*, published at *Amsterdam* in 1694. *Gottsched* has added five plates, engraved by *Simon Fokke*.

HERMAN SWANEVELT.



esteemed than those of *Swanevelt*, from their spirited elegance, and choice of scenery.

WANEVELT, also called *Herman of Italy*, was born about 1620, in *Holland*, but in what particular place does not appear. It is believed that he was at first the scholar of *Gerard Douw*. He went, however, to *Rome*, when very young, and became a pupil of *Claude Lorraine*. His retired life and habits, and his diligent and constant study of nature, acquired him the name of *The Hermit*. He grew into very great repute, and his works were purchased at high prices: he died at *Rome* about 1690. The etchings of few masters are more

* The subject of this number seems to have been altogether mistaken by *Bartsch*. The scene he describes has no reference whatever to the story; at least in that place.

884—907. LANDSCAPES—A SET OF TWENTY-FOUR SMALL PRINTS,

CHIEFLY VIEWS IN THE CAMPAGNA OF ROME, VIZ. :—

1.

Title: Two men standing on the left, are reading the following inscription on a great stone:—“*VARIÆ CAMPESTRUM FANTASIE A HERMANO VAN SWANEVELT INVENTÆ, ET IN LUCEM EDITÆ, CUM PRIVILEG. REGIS.*”

2.

A hill, on the right, with a great tree in the middle. At the foot of the tree is a man sitting, speaking to another standing, with a staff on his shoulder.

3.

A barren hill, on which are two men, one turned to the left: on the same side, near the margin of the print, are trees and bushes; and in the distance is another hill, with a figure on it.

4.

On the right, at the top of a hill, is a round tower, connected by two arches with an ancient building. At the foot of the hill is a man, and behind him a woman leading a child.

5.

To the left is a steep hill, crowned with wood. In the middle, in front, two figures, seen from behind, are sitting by the side of a road.

6.

A stone bridge occupies almost the whole width of the plate. On the left is a hill, with a house on its summit—near which are two figures. Two others are standing opposite to each other, in conversation, on a bank, which forms the immediate foreground on the right.

7.

On the right is a cavern, opposite to which a woman, seen from behind, is sitting on the ground, speaking to a man who is standing up before her: to the left, in the distance, is a large river.

8.

To the left is a rock, and further in the distance, are five trees: other rocks are on the opposite side; and in the middle of the background, a man is walking to the right.

9.

On the left is an arched rock, through which are seen two little figures, at the foot of another rock. In the middle, in front, is a man, with his staff on his shoulder, walking to the left.

10.

To the right is a large bushy tree, at the foot of which are two men sitting opposite to each other; and to the left is a group of three trees—between which and the first tree, is a road.

11.

In the middle, in front, two men, one sitting, the other standing up, are talking; and at some distance from them is a great tree. In the background appears a steep mountain, crowned with trees and shrubs. From the right, a path on the bank of a river, descends towards the left, and turns again to the foreground.

12.

On the right is a river, flowing from the background to the front. To the left, on the top of a hill, is a man with four cows.

13.

This subject represents two hillocks: on that towards the right, is the stump of a tree; and on the other a large tufted tree, at the foot of which a man is seen walking with his staff on his shoulder. In a road two other minute figures are in the distance, towards the right.

14.

The foreground on the right is formed of rocks, communicating to the left with a hill, by a little stone bridge of one arch. This hill is surmounted by two trees, near each other, at the foot of which is a figure. To the right, in the road to the bridge, a man is walking, followed by a woman.

15.

On the left, in front, are two trees, near a road, where two men are per-

ceived, one of whom is pointing towards a large steep rock, with a house on its top, situated on the further bank of a piece of water: in the distance is a church.

16.

In the middle of the subject, is a great tree with a double stem; and to the left, a steep rock, covered with bushes on the summit: between this rock and the tree is a figure. Further in the distance, are two little figures walking side by side; and in the background are some trees and a village, beyond a river.

17.

In the middle are two trees, the stems of which cross each other. They grow on a little elevation, near a stream which winds to the distance on the right, and on the bank of which are two figures walking. In the distance, on the left, is a row of tufted trees; and to the right are mountains, with buildings on a hill at their foot.

18.

On the right is a rock, crowned with trees and shrubs, near which is a figure. On the left are bushes in a dell; and in the distance is a chain of mountains, with a building and trees, in the valley at their base.

19.

Towards the right is a rock, on the top of which is a road, leading down to the front of the subject, where a man is seen with a stick in his hand. Another man, with a staff on his shoulder, is walking on the upper extremity of the road. The distance is a village, surrounded with trees on the bank of a river, at the foot of mountains.

20.

On the right bank of a river, which winds from the distance on the left to the front, are two men walking side by side: the opposite bank is woody: on a little projection of land, is a minute figure; and in the extreme distance a mountain.

21.

In the foreground to the right, are two trees, near which are two men seated, seen from behind: one of them extends his arm towards some houses in the distance on the left.

22.

Near the centre, on a river's bank, are two men walking, carrying each a staff. On the other side of the river, to the left, is a mountain with a small castellated building on the top, and trees below, reaching along its base to the middleground: in the distance to the right, are also mountains.

23.

In the foreground, towards the middle, are two men, seen from behind; one with a staff on his shoulder. They are walking towards an arched rock on the right, through which, in the distance, is seen another man. On the left are some trees, and in the background mountains are just visible.

24.

A river is seen, flowing from the distance on the right, to the foreground on the left, on the right bank of which is the stump of a tree. In the nearer part of the opposite bank, is a steep rock, clothed with tufted trees, on which a man and a woman are walking side by side towards the foreground on the left: in the distance is a mountain.

908. LANDSCAPE WITH A SATYR.

In the foreground to the left, a *Satyr* is sitting opposite to two women, one of whom, seen from behind, holds a child before her: this *Satyr* is playing on the reed pipe, while another *Satyr* is lying on the ground at some distance: they are on the bank of a river, which extends along the whole right side of the subject, where it is woody. On the left is a hill, with trees at its foot, and others on the summit: this subject is engraved on an oval plate. *Bartsch, No. 25.*

909—912. LANDSCAPES, WITH SATYRS—A SET OF FOUR PRINTS,

VIZ. :—

1.

In the foreground to the right, two *Satyrs* are seen driving before them to the left a flock of goats, where a large rock, crowned with trees and bushes, extends to the middle of the subject in the distance. In front of this rock is another, near which are three figures, seated; and to the right is a mountainous background, interspersed with wood.

2.

To the left in the foreground, is a *Dryad* on her knees, raising her hand to strike a *Satyr* on the back, who is stretched on his stomach, and is playing on the flute: another *Nymph*, seen from behind, and sitting, is looking at a *Satyr*, dancing in the centre of the subject. To the right is a pond, surrounded by reeds; and in the background, on the same side, is a high rock, at the foot of which, near some trees, is seen another *Satyr*, walking on the edge of the pond.

3.

On the right is a wood, which extends to the middle of the subject. In the foreground, on the same side, a *Satyr*, clinging to the trunk of a high tree, offers fruit, which he seems to have gathered, to a *Dryad*, who holds out her robe to receive it: another *Dryad*, with a little *Satyr* in her arms, is standing near. Towards the middle, an old *Satyr*, with a bag hanging from a stick placed across his shoulder, is walking to the right, in a dell.

4.

To the left is a large rock, crowned with trees and shrubs; and in a cave, towards the foreground, a woman appears sitting near a fire, kindled by a *Satyr*. In the middle of the subject, another female, seated on the ground, is making her child step towards a *Satyr* opposite, behind whom is another *Satyr* standing, and speaking to a nymph. In the distance to the right a river is seen, and beyond, through a woody country, are mountains. *Bartsch*, Nos. 49—52.

The name of *Swanerelt* is written in a little margin at the bottom of each plate.

913. PAN AND SYRINX.

The river *Ladon* is seen flowing from the centre of the background towards the front, where it spreads widely: the left bank is covered with wood and reeds, where *Syrinx* is seen taking refuge, her hands are raised, and imploring succour, while her head is turned towards *Pan*, who, in the act of pursuing her, seizes a bunch of reeds. *Bartsch*, No. 70.

Proof before any writing.

914. Impression with the initials of *Swanerelt*, and the address of *Gio. Batta. de Rossi in P. Navona.*

915. SALMACIS AND HERMAPHRODITUS.

This subject is a companion to the preceding: it represents a river

flowing from the middle of the background, and spreading along the width of the print, the left bank of which is clothed with large trees, at the foot of one of which, *Salmacis*, with one knee on the ground, is contemplating *Hermaphroditus* bathing. The opposite bank of the river is covered with wood.—*Bartsch*, No. 71.

Proof before any writing.—The first lettered impression of this print is similar in its address to the preceding.

The proofs of these subjects of *Pan and Syrinx*, and *Salmacis and Hermaphroditus*, are from the collection of *M. van den Bosch*.

LANDSCAPES—A SET OF FOUR PRINTS, viz.:—

916. THE FISHERMEN.

This piece represents a stream, flowing from the left towards the right in front, and returning to the middle, where it falls, in a small cascade, into a basin, which extends almost entirely across the lower part of the print. On the top of a rock to the left, is a man, seen from behind, talking to another, who has a portfolio under his arm. His hand is raised towards a rock, at the foot of which they are conversing. Along the opposite bank of the stream, is a chain of other and higher rocks, steep, and covered to the top with wood. To the right, half way up one of these heights, are three figures on a road which slopes to the water, and leads to the distance on the left. In the foreground to the right, is a fisherman carrying a pail, and standing beside another, who is emptying a bow net full of fish.

917. THE WOMAN SPINNING, AND THE OXEN.

On the summit of a hill, in the centre of the print, is a small house surrounded by trees, under the shade of which are two figures sitting at a table near the door. In front of the house, on the brow of the hill, is a high wall, extending to the right, where a torrent rushes into a basin below; and on an elevation to the left, is a woman seated, spinning. On another hillock, in front, are three oxen lying down, while a fourth is seen going towards the basin to drink. On the rocks, a man standing, is looking at a woman and child, who are at the foot of the trees near the house.

918. THE TWO HORSEMEN.

On a road, skirted by steep rocks covered with wood, to the right of the subject, are two men on horseback, riding towards the same side, followed by

two men on foot. Below the road, on the left, is a stream flowing from the background to the centre of the print in front; and in the distance are buildings at the foot of a great mountain. In the foreground to the left, are two men seen from behind, sitting.

919. THE CASCADE.

A river is seen, which takes its course from the centre of the background, and falls into a basin across rocks, which occupy the width of the plate in front. A mass of rock likewise, fills all the right side of the print, and is covered with trees and bushes, forming the right bank of the river: on the opposite bank is a hill, on the top of which are trees and a house. In front, on the left, are two trees; and to the right, a man is sitting at the foot of the rocks, apparently sketching the scene. *Bartsch, Nos. 77—80.*

In the margin of each of the ordinary impressions, on the right, is the name of the artist.

The four specimens last described are all proofs before any writing, and are from the collection of *M. van den Bosch*.

920. LANDSCAPE ; SUN SET.

In the foreground, towards the right, are two men walking together: the hand of one is on the shoulder of the other, who is wrapped in a mantle. By the side of the road where they are walking, is a little hill, with a clump of five trees on the top. At the extremity of the road, in the distance, is a man, seen from behind, walking towards a woody spot near a brook, which is on the left of the subject, and the opposite bank of which is clothed with trees: beyond is a great hill, with a house on its summit, and sheep feeding. Four persons are seen in a winding path which leads to the house; and in the extreme distance is a chain of mountains. *Bartsch, No. 81.*

921. THE WOODEN BRIDGE.

On the left is a rock, covered in front with trees and bushes. In the middle of the subject are two men, near a clump of trees at the end of the rock, walking to a little wooden bridge on the right, which crosses a river at the foot of the rock, and extends to the left along the foreground. On the other side of the bridge is a high mountain, intersected by wood. To the right, in the foreground, are a man and a woman, sitting opposite to each other on the ground. *Bartsch, No. 82.*

The impressions of the two preceding prints are those published by *Sicanevelt* himself.

922—925. LANDSCAPES—THE FLIGHT INTO EGYPT, IN DIFFERENT SCENES—A SET OF FOUR PRINTS, *viz.* :—

1.

On the left of the print, a steep hill is seen, clothed with great tufted trees. At the foot of this hill, in the middle of the foreground, *St. Joseph*, holding a staff in his left hand, is driving before him the ass, on which the *Virgin* is seated, wrapped in a cloak, with the infant *Jesus* in her arms: their progress is directed to the left. Three cherubim, on a light cloud, precede them, as if guiding their steps. The background to the right, is formed by a high mountain, thickly wooded.

2.

This piece presents a mountainous view, with steep rocks clothed with verdure, and vallies studded with trees. In the foreground, to the right, is a great tree on a hillock, washed by a river flowing from the background: over the river is a stone bridge. In front, to the left, *St. Joseph* is assisting the *Virgin* to alight from the ass, the head of which is held by an angel, while another angel, kneeling, adores the infant *Jesus*, who is sitting at a little distance on the ground.

3.

In the foreground to the left, are high rocks, crowned with trees; at the foot of which the *Virgin* is seated, supporting the infant *Jesus* on her lap with her right hand, while, with the left, she holds the end of a veil. Behind the *Virgin* are two angels, in attitudes of adoration. In the centre of the print, *St. Joseph* is seen leading the ass to a river.

4.

To the right, in the foreground, the *Virgin* is seated at the foot of a great tree, with the infant *Saviour* on her knees; and behind are two angels, in attitudes of adoration. In the middle of the subject, *St. Joseph* is seen reposing on the side of a road, and near him is the ass grazing. The road runs along the side of a mountain, and in the distance is another mountain, with buildings on its side. *Bartsch, Nos. 97—100.*

These are first impressions, published by *Swanevelt*, whose address was afterwards erased.

LANDSCAPES—THE HISTORY OF ADONIS—A SET OF SIX PRINTS,
VIZ. :—

926. THE BIRTH OF ADONIS.

On the banks of a stream, in a romantic and hilly country, intersected by rich woods, *Diana* is seen receiving into her arms the infant *Adonis*, of whom his mother *Myrrha*, changed to a myrtle tree, is just delivered: the nymphs of *Diana* are assisting the goddess. In the margin is an inscription, beginning—“*ADONIS NAIST DE MIRA*,” &c.

927. VENUS CARRYING OFF THE YOUNG ADONIS.

In the glades of a beautiful forest, through which flows a river at the foot of a woody mountain, *Diana* and her nymphs are seen sleeping in different postures; while *Venus*, in the foreground, in a car drawn by two doves, is carrying off the young *Adonis* from the sleeping goddess. In the margin is written—“*VENUS TROUVENT DIANE ENDORMYS*,” &c.

928. VENUS PRESENTING CUPID AND ADONIS TO DIANA.

A hollow way or road is seen, the sides of which are woody; where, in the foreground towards the right, *Venus*, seen from behind, is offering to *Diana* the choice of the two children, who are standing side by side before her. The goddess of the chase seems to refuse the choice. She is armed with a hunting spear, and is accompanied by nine nymphs, each bearing a similar weapon. In the distance is a chain of mountains, and at their foot a river. The inscription commences—“*DIANE TROUUE VENUS*,” &c.

929. VENUS PRACTISING ADONIS IN THE CHASE.

On the left is a thick wood, and to the right is seen a mountainous country, with a winding river. In the foreground, on the same side, *Venus* is accompanied by *Cupid*: the latter is discharging an arrow to incite *Adonis*, who holds a spear in his hand, to pursue some hares, which are on the point of being caught by his dogs. At the bottom is an inscription, beginning—“*VENUS EXERSE ADONIS*,” &c.

930. THE DEATH OF ADONIS.

In the middle of the foreground, *Adonis* is seen dead, near a large tree. Beside the body are the dogs of *Adonis*, growling at the boar, the cause of their master's death, which is running off to the left. In the background, on the same side, is a rock, surrounded by trees; and in the distance to the right, a river. The inscription commences—“*ADONIS RENCONTRE LE SANGLIER*,” &c.

931. VENUS BEWAILING THE DEATH OF ADONIS.

On the left, the goddess, with her hands raised to heaven, expresses her grief: she is rushing from her car towards the corpse of *Adonis*, seen on the ground. *Cupid* is in the air, breaking his bow and throwing away his darts; and near the body are the two dogs. A large stream flows through a forest, which, opening to the right, discovers a hilly distance. In the margin is written—“*VENUS PLEURE SON ADONIS*,” &c.—*Bartsch*, Nos. 101—106.

These prints are numbered from 1 to 6 in the lower margin of each subject: they are impressions published by *Swanevelt*.

THE PENITENTS—A SET OF FOUR LANDSCAPES, *viz.* :—

932. THE PENITENCE OF THE MAGDALEN.

To the left is a mass of rocks, covered with trees and bushes. In the foreground the *Magdalen* is seen reclining on a mat at the entrance of a cavern, reading. Above are two angels on a cloud, playing on musical instruments. In front, to the right, is a decayed tree, with two stems; and in the distance a large river, running beside a chain of rocks.

933. THE PENITENCE OF ST. ANTHONY.

In the middle of a thick wood, on the bank of a stream which winds to the foreground on the right, *St. Anthony* is standing with a staff in his left hand, rejecting, by a gesture with his right, fruit presented to him by the *Devil*, under the form of a satyr: behind the saint is his pig.

934. THE PENITENCE OF ST. JEROME.

In the foreground, the *Saint* is seen, seated before a great square stone, which serves for a table: he is meditating, with his head resting on his left hand, and an open book before him. In the distance to the right, is a cross, erected near the entrance of a cave, at the foot of a high mountain, which occupies all the right side of the print: on the summit of this mountain, are two lions meeting, and seeming to roar. To the left is a woody and hilly country.

935. THE PENITENCE OF SAINT PAUL THE FIRST HERMIT, AND SAINT ANTHONY.

In the foreground to the left, under a sort of shed at the mouth of a cavern, *St. Paul*, the first hermit, and *St. Anthony*, accompanied by his pig,

are sitting opposite to each other, at a square stone table, on which are an open book and a skull. The cavern is at the foot of a rock crowned with high trees, and near a chain of mountains extending to the background, where a stream is seen, which flows in a fall to the front, by the side of another mountain. In the air is seen a bird, bringing food in its beak to *St. Paul.*—*Bartsch, Nos. 107—110.*

These four prints are impressions published by *Swanevelt.*

A SET OF FOUR UPRIGHT LANDSCAPES, viz.:—

936. THE ASS DRIVER.

On a road which runs by the side of a mountain on the left, and descends towards the background, is a man riding on an ass, and driving another ass before him: both beasts are loaded with corn sacks. In the foreground to the left, is a hill with three great trees, where a man and a woman are seated, and the head of another figure is seen near them. There are some buildings surrounded by trees, at the foot of a mountain in the background; and opposite, on the right of the print, is a shepherd with his flock.

937. THE MOUNTAIN.

On the right is a very high steep mountain, which rises to the top of the print, covered with trees and bushes, through which a man is seen driving an ass on a road, half-way up the mountain, and which descends to the foreground, where, at the foot, is a stream, which forms a small cascade. On the left is a man leaning on his staff, talking to another, who is pointing with his left hand towards the mountain.

938. THE GREAT WATERFALL.

On a road at the top of a hill, which forms the foreground to the left, a peasant is seen walking by the side of a young female, who carries a basket on her right arm. At some distance, a peasant, seen from behind, with a bundle under his arm, is walking towards the background, on the road which descends to the right, where two men are preceded by another man, driving an ass loaded with sacks of corn. In the background, on the right, is a steep mountain, with a waterfall rushing from its summit; and to the left, in the distance, is a chain of mountains.

939. THE CLUSTER OF TREES.

To the right, at the foot of a mountain, is a little rock, on the edge of

which is a cluster of three trees, occupying the centre of the print, and reaching to the top. Below the rock, near the right margin of the print, are two men, sitting on the ground, each with a sheet of paper, as if sketching the scene. In the foreground, a thirsty traveller, kneeling, appears to drink from the brim of his hat, the water of a pond in the right corner. To the left, two men, in short cloaks, are conversing ; and in the background, on the same side, are two others, driving a loaded mule before them : in the distance is a large river, at the foot of mountains. *Bartsch, Nos. 112—115.*

These four specimens are likewise impressions published by *Swanevelt*.

The second impressions have the address of “*H. Bonnart, ex. au coq* ;” and in the third, which are retouched, this address is erased.

The foregoing specimens of the etchings of *Swanevelt*, are mostly from the collection of the *Count de Fries*.

DAVID TENIERS THE YOUNGER,

was born at *Antwerp* in 1610, and died at *Brussels* in 1697. He was the scholar of his father, whom, however, he doubtless greatly surpassed, and had the gratification of enjoying, while living, the full value of his reputation, and of an excellent moral character. His circumstances were affluent—for he was courted, flattered, and well paid by sovereigns.

His great patron was the *Archduke Leopold*, and he painted for the *King of Spain*, and the *Queen of Sweden*.

It is difficult to distinguish the etchings of this artist from those of his father, as their style and marks are similar : those which follow are, it is probable, by the son ; but a *French* artist, *de Vivier*, has executed several subjects in the style of *Teniers*, in a manner which leads to a conclusion, that the second specimen here described, and several others of a similar nature, though marked with the monogram of *Teniers*, are by the hand of *de Vivier*, who has signed his name to *The Temptation of St. Anthony*, and a *Flemish Kitchen*, both doubtless after *Teniers*, though marked *Anton. van Heuvel, inv.* —*De Vivier* was a pensioner of *Louis the XIV.* and a favorite. That monarch, affecting to dislike the productions of *Teniers*, as much perhaps as *de Vivier* was partial to his works, the circumstance may have given rise to this imitation and concealment.

940. A FLEMISH MERRY-MAKING.

This is a composition of numerous figures, merry-making in the court of a village inn: in the middle are a man and a woman dancing to the music of the bagpipe, played by a peasant standing on a tub. It is inscribed—“*D. Teniers, fec. Abraham Teniers excudit.*”

941. THE ALEHOUSE PARTY.

This scene represents the interior of a tavern. Two peasants are playing at cards—one of them on the right sits in a low chair, and his partner on a wooden block: the last has his head uncovered. A peasant, with a mug in his hand, is smiling at the exposed cards of the player in the low chair, who seems to have won the game. Two men behind, one smoking, the other with his pipe in his hand, are looking on: two others are in the background, near a fire place, the one seated and asleep; the other standing, with a drinking glass in his hand. On the block upon which the peasant playing at cards is seated, is the monogram of the artist in the ordinary impressions.

Impression of the pure etching before the monogram.

942. Impression worked upon with the burin, and with the monogram.

ROLAND ROGHMAN

was born at *Amsterdam* in 1597. He is said to have been the intimate friend of *Gerbrand van den Eckhout*, and of *Rembrandt*. He lived to the great age of at least 88, but the exact year of his death is not known. His designs are from nature, but his scenes are seldom judiciously chosen, and too often negligently treated.

LANDSCAPES—A SET OF EIGHT VIEWS IN HOLLAND, viz.:—

943. VIEW NEAR NAERDEN.

To the left is a wall, inclosing a garden, outside which are planted two great trees on the bank of a pond; and to the right is a road. In the middle of the subject, near a public house, is seen a man on horseback, leading another horse through a gate held open by a peasant. On the right, at top, is written—“*Buyten Naerden.*”

944. VIEW NEAR HAERLEM.

To the right is a hill, on the top of which is a man on horseback, on a winding road, which descends, in two places, towards a highway in the foreground: on the right of the hill is a hut, surrounded with trees, and inclosed by a hedge. In the foreground a man is standing, and conversing with two persons who are sitting by the side of the road, on which other figures also are seen in the distance. At the top, to the left, is written—“*Buyten Haerlem.*”

945. VIEW NEAR UTRECHT.

In the background to the right, are several houses in a row. The most prominent on the same side of the print, is an inn, near which is erected a wooden shed for a stable. In the foreground, near the middle, a gentleman and a lady are walking, seen from behind; and to the left is a group of trees and bushes. To the right, at the top, is written—“*Buyten Utrecht.*”

946. VIEW NEAR CAMPEN.

In the middle of the subject is a cottage, on the bank of the river *Yssel*, which flows from the left into the distance. Behind the cottage is a cluster of trees, and in the foreground to the right is a man, seen from behind, leading a dog along a road which winds towards the distance on the same side: above, on the left, is written—“*Buyten Campen.*”

947. ANOTHER VIEW NEAR UTRECHT.

To the right is an eminence, on the top of which is seen a little hut, surrounded by three high trees. Near the hut is a road, descending to the foreground towards the *Rhine*, which is on the left of the print, and over which, at a distance in the centre of the subject, is a little wooden bridge. The background on the left is closed by a long wall, beyond which are seen the roof and spire of a church. On the left, at the top, is written—“*Aen Utrecht.*”

948. VIEW IN THE WOOD OF SEUNIG.

In a thick wood, two sportsmen are seen on the left, each with his fowling piece on his shoulder: they are walking on a road, which goes off into the distance, where two other figures are just discernible, one apparently on horseback. In the upper part of the print, near the middle, is written—“*In't Seuniger bos.*”

949. VIEW NEAR MAERSEVEEN.

A large river is seen, which flows from the lower part of the print to the

background, occupying the left of the subject, and the banks of which are clothed with trees. To the right, a coach is seen in a road skirted with high trees, reaching to the top of the plate. Near the middle, in the sky, is written—" *In Maerseveen.*"

950. VIEW OF AERCKEL.

The river *Souwe* is seen winding from the left into the background; and the banks are clothed with trees, among which four high ones are most remarkable: they are on the skirt of a road, leading to a church, surrounded by wood. On the right side of the road, is an old ruined tower, the top of which is covered with trees. Above this, a little to the left, are the words " *d'Aerckel.*"—*Bartsch*, Nos. 9—16.

This set is numbered from 1 to 8 in the middle of the lower margin of each print; and the name of the artist appears on the 1st, 4th, 5th, and 7th, of the set, and his initials on the last. They were published by *Clement de Jonghe*, whose address is on the first of the set.

THOMAS WYCK

was born at *Haerlem* in 1616, and was one of the best painters of his time: the name of his master is not related. He resided many years in *Italy*, and designed several seaports in the *Mediterranean*, with great truth and nature. After the restoration of *Charles the Second*, *Wyck* came to *London*, where he passed the remainder of his life, and died about 1686, as generally believed, but, according to *Walpole*, in 1682.

LANDSCAPES, EMBELLISHED WITH RUINS—A SET OF FOUR PRINTS, VIZ. :—

951. THE ROUND TOWER NEAR THE SEA.

This subject represents a seaport: to the right is a round tower, partly in ruins, and on the mole is a light house. In the foreground to the left, two sailors are carrying a bale of goods to a vessel, partly seen in the centre of the print, in which is a man sitting.

952. RUINS OF THE TEMPLE OF CONCORD.

A loaded mule is seen drinking at a fountain, formed in the angle of the ruins of the *Temple of Concord*, near which, on the right, stands an old house. At a little distance from the mule, on the left, a woman is standing with a basket on her head, followed by a dog. In the foreground to the right, a man, seen from behind, is sitting on a fragment of a pillar.

953. THE FORGE.

In a ruined building of various masses, a vault is seen to the right, with a door at its extremity. Under the dome of the vault, a blacksmith is seen at work; and on a bank or pile, formed by the ruins on the left, a man is sitting.

954. THE WELL.

The scene represented here is the interior of a courtyard. In the middle of the print is seen a well, on the brink of which a bucket is placed, suspended from a chain and pulley. Near the well, to the right, are some steps of a staircase ; and a little more in the distance, on the same side, a woman is busied near a large bucket: close by the right hand margin of the print, an ass's head is perceived. To the left, in the immediate foreground, are fragments of ruined pillars. *Bartsch, Vol. iv. pa. 145, Nos. 7—10.*

In this set, each print bears the initials of the artist.

These specimens are impressions before the address of *J. Danckerts*, which afterwards appears on the well in the last print of the set.

BARTHOLOMEW BREENBERGH.

This artist, known in *France* by the name of *Bartholomé* only, was born at *Utrecht* about 1620, and went to *Italy* to study; where he closely applied himself to nature, and to a contemplation of the works of the great masters in landscape and history. His pictures are elegantly composed, and are ornamented with noble ruins and architecture, and with spirited well drawn figures.

The same excellences recorded of his pictures will apply to his etchings, which are valuable acquisitions to every collection, and are much sought after.

Breenbergh died, according to *Huber*, in 1663, and according to others, in 1660.

955—971. RUINS IN AND NEAR ROME--A SET OF SEVENTEEN PLATES, viz.:

1.

The Title: A pedestal surmounted by a ball, with this inscription:—
 “*VERSCHEYDEN VERVALLEN GEBOUWEN SO BINNEN ALS BUYTEN ROMEN.
 GETEYCKENT EN GHEETS DOOR BARTHOLOMEUS BREENBERGH SCHILDER.
 GEDAEN IN'T JAER, 1640.*” *Various ruined buildings, as well in as near Rome; designed and etched by Bartholomew Breenbergh, painter, in the year 1640.*

2.

In the middle of the foreground, a man is seen walking to the right, near a piece of ruined building in front, on the same side, which is deeply in shadow: further in the distance to the left, is a square tower, built between two rocks, with a door-way below; and in the background is a circular building with a dome.

3.

A very high building in ruins is seen, with a great door in it, from whence a man, with a bundle on his back, is coming out and walking to the left: the foreground is filled with masses of rock.

4.

To the right is a delapidated house, beyond which is seen a large square tower, with an open staircase: in the foreground is a plough.

5.

On the left is a house, near an hexagonal tower, along which extends a vine. At the foot of a flight of steps in front of the house, is a door; and in the distance to the right, a man is seen ascending some stairs.

6.

To the left is a high narrow house, on the side of a broad road, where is seen a woman leading a child by the hand: on the left, at top, is written, *B.B.f. 1640.*

7.

On an elevation to the left, is part of an old wall, which appears to stand up like an obelisk: opposite is another wall, with a door in it, and a great

tree beyond ; and in the distance towards the right, is a man, driving an ass to drink at a fountain.

8.

This subject represents a stone bridge of several arches, extending into the distance towards the right. In the foreground, on the same side, a man is walking past a sportsman, who is sitting near a stone with his dog at his feet : on the stone is written, *B.B.f. 1640.*

9.

A castle, with a round battlemented tower, is in the middle of the subject ; below the tower is a wide gateway, through which a road leads in a descent to the left, where a drove of cows is seen. At the bottom, on the same side, is written, *B.B.f. 1640.*

10.

In the centre of the subject, are masses of ruined wall, at little distances apart : one of these corresponds to the arch of a vault extending in its width to the left, where two minute figures are seen. To the right, in the distance, is a ruined circus ; and in the middle of the foreground, which is completely in shadow, a man is seen walking.

11.

In the foreground, towards the middle, a man, with a bundle under his left arm, and a stick in his right hand, is walking towards the distance, near a wall in ruins. Towards the left in the background, is a large square tower with battlements ; and on the same side at top, is written, *B.B.f. A. 1639.*

12.

The interior of a cavern is lighted from an opening in the background to the left : a capuchin is standing in the middle ; and at a little distance to the left, is another monk, sitting.

13.

In the middle of the foreground, two men, side by side, are descending a hill, at the top of which, to the right, is a ruined building, the principal part of which is a high wall, with a great gateway in it : the foreground to the right, is rocky, with deep shadows. At the top, on the same side, is written, *B.B.f. 163* : the fourth figure is wanting.

14.

Towards the distance, in the centre, are three houses, which back upon each other on a hill, at the foot of which is a torrent with two falls, precipitating itself from the distance on the right, to the middle of the foreground, where it is crossed by a wooden bridge.

15.

To the left is a steep rock, with a few houses on the summit. A waterfall, which flows from the middle of the rock, spreads at its foot, and dashes over several masses into a torrent in front of the subject: on the top, towards the right, is written, *B.B.f. A. 1639.*

16.

A road ascends from the right towards the distance on the left: it is skirted by ruined buildings, among which is a fragment, high in the air, occupying the middle of the plate: on the road is a man driving an ass.

17.

In the foreground on the right, is a rock crowned with verdure, at the foot of which, in the middle of the subject, are two figures in shadow; three others are seen to the left, at the foot of a little eminence, on the top of which is a wall, and beyond trees of different kinds. *Nos. 1—17.*

Bartsch notices copies of the *Nos. 7, 13, 14, and 15*, and describes their variations from the originals: it does not appear that the whole set was copied.

972. RUINS OF THE PALACE OF THE CÆSARS AT ROME.

On a little elevation, are the ruins of the *Palace of the Cæsars*: in the middleground a square mass of building is most prominent; and to the left is a wall, with three window spaces. At top, on the same side, is written, *B.B.f. 1640. Bartsch, No. 18.*

973. THE SATYR SEIZING CORISCA BY THE HAIR.

This subject is taken from the “*Pastor Fido*” of *Guarini*. On the left, in the foreground, *Corisca* is seen on her knees, defending herself against the *Satyr*, who is dragging her by the hair. In the background are steep rocks, extending in the distance to the left. *No. 19. Bartsch* gives no explanation of the subject.

974. RUINS OF THE BATHS OF TITUS.

A river is seen flowing from the distance on the right, in a winding course, till it reaches the lower part of the foreground on the same side. On its left bank, in the background, are *The Ruins of the Baths of Titus*, with their long line of arches. In front, to the left, is a young female, sitting on the bank of the river opposite to three *Satyrs*; and on the right bank are several clumps of trees, on elevated ground. At top is written, *B.B.f. An. 1640. No. 20.* *Bartsch* has not recognized the ruins, and calls the subject, “*Les Satyres.*”

975. VIEWS IN THE ENVIRONS OF THE COLISEUM.

A wide road leads from the distance on the right, to the foreground on the left, skirted with trees; and in the middle of the subject are the ruins of the *Coliseum*. To the left is a woman, seen from behind, with a vase on her head, leading a child: in the distance to the right, is a man, holding an ass by the bridle. On the sky towards the left, is written, *B.B.f. An^o. 1640.—No. 21.* *Bartsch* calls the subject merely “*La femme conduisant un jeune garçon.*”

976. RUINS OF THE BATHS OF CARACALLA.

In the background to the right, are the remains of this vast structure. In the foreground towards the middle, a man, with a sword by his side and a stick in his hand, is walking in great haste towards a stream, across which a plank is thrown by way of bridge. To the left is a man, sitting on a fragment of a ruined column, near a well, where a third figure also is perceptible. On the right, at top, we read *B.B.f.—No. 22.* *Bartsch* calls the subject “*Le messager empressé.*”

977. INTERIOR OF THE GROTTO OF THE NYMPH EGERIA.

In this grotto, called also the *Grotto d'Aqua Farella*, are five men carousing at the long stone table, placed there by the emperor *Charles the Fifth*. In the foreground, near the middle, a man, seen from behind, is walking to join the party at table. In the middle of the plate at the bottom, on a piece of wood, is written, *B.B.f. A^o. 1640.—No. 23.* *Bartsch* calls the subject simply “*L'auberge,*” and quotes the date as 1646.

978. THE BACK-BEER.

A bear is represented in a tub or vat: he is fastened to the wall behind him. On the edge of the tub, in front, is written, *Back-Beer*, (*Bear of the tub,*) the meaning of which is not easily explained. *Bartsch* thinks it the

device or crest of some family, or a rebus of the name: on the wall is written, *B.B.f.*—No. 24.

979. TWO VIEWS IN THE ENVIRONS OF ROME, ON THE SAME PLATE.

These views are engraved on a very small oblong plate. The one on the left is the tomb on the *Via Cassia*, and on the right is represented the fountain found beside the villa of *Pope Julius*, near the *Porta del Popolo*. In the middle of the foreground, a man is seen stooping to remove a stone. On the left, in the sky, is written, *B.B.f.*

The other view is of the castle of *Buoncompagna*, near the *Aqua Acetosa*, on the banks of the *Tiber*. In the foreground, near the middle, is a man walking to the left.—No. 25. *Bartsch* has not recognized the scenes represented in this little etching.

980—982. THREE PLATES OF FANCIFUL AND GROTESQUE HEADS,

AFTER DE GHEYN, VIZ. :—

1.

A variety of male and female human heads mixed with those of fantastic animals, in different directions. Among the most particular, is the head of a man with long hair, and open mouth, on the left: to the right, at bottom, is an owl's head; and at the top, on the same side, that of a beautiful woman.

2.

Four human faces, in profile, are seen at the top of this plate, on the left, and turned towards the right. The first is that of a young female; the second is an ideal head with a swine's snout; the third is that of a modest-looking young woman; and the fourth that of a negro: besides these are various others less remarkable. The two preceding plates are in an upright direction.

3.

This plate represents three heads of old men, with enormous noses, seen in profile, and turned to the right. Apart from these is a great number of strange heads, among which those of a young man, with downeast eyes and open mouth, of a young child, and a negro: they are also turned to the right. This plate is engraved lengthways.

Neither of these bizarre productions bears the name of *Breenbergh*; but on each is written “*De Gheyn, 1638* :” they are, however, acknowledged etchings by our artist. *Nos. 26—28.*

The prints of *Breenbergh* are of uncommon occurrence, and numerous errors have existed as to the actual number of his etchings. It appears from *Bartsch's Peintre Graveur*, that the title page to the “*Ruins of Rome*,” has been considered as a general one to his works. Scarcely any collection appears to have possessed the twenty-eight here described, which were lately in the collection of the *Count de Fries*, and previously in that of *Ploos von Amstel*.

The sale catalogue of <i>Marcus</i> , in 1770, describes	25.
That of <i>Van der Dussen</i>	1774
— <i>Mariette</i>	1775
— <i>Duysell</i>	1784
— <i>Maarseeven</i>	1793
— <i>Brandes</i>	1793
— <i>Nyman</i>	1798
— <i>Baron Coohorn</i>	1801
— <i>Count Rigal</i>	1817

Fuesslin and *Strutt*, it appears, notice only 24; and *Basan* the same number, if he can be rightly understood. The accounts given of his works, both by *Heinecken* and *Huber*, are exceedingly erroneous. *Ploos von Amstel* alone appears to have possessed 28; but *Count Rigal's* catalogue, pa. 70, describes one with the initials of the artist, and the date of 1639, not noticed by *Bartsch*: it seems to be genuine, though described as slight; but three others there mentioned, are most probably not by his hand.

RENIER ZEEMAN,

SURNAMED

NOOMS,

was one of the most celebrated marine painters and engravers, from which circumstances he derived his usual appellation of *Zeeman*, but his family name was *Nooms*. The city of his birth is unknown, though he was un-

doubtedly a native of *Holland*, resided long in *Amsterdam*, and is said to have been originally a common sailor. He travelled much, and *Heinecken* informs us, lived sometime at *Berlin*: he seems also to have been in *France* and *England*. His etchings are greatly esteemed, but the careless execution of the skies, in some of his pieces, produces a coarse and disagreeable effect.

983—995. SEA VIEWS—A SET OF THIRTEEN PLATES, viz.:—

1.

Title : In a cartouche, surrounded by shells, is written—“*Divers embargemens et autre, faicts par Renier Zeeman, a Amsterdam.*” To the left of the cartouche is a ship, and on the right are two boats. In the margin, at bottom, is this inscription—“*Gedruckt t' Amsterdam, bij Dancker Danckerts inde Calverstraet in de Danckbaerhyt.*”

2.

Sea view : to the left, two rocks and a fortification, near which are two soldiers, and, at a little distance, is a sentry-box.

3.

Sea view : to the right are three fishermen in a boat ; and, in the distance to the left, downs.

4.

Sea view : to the left, are workmen careening a large vessel.

5.

Sea view : to the left are rocks, a fort, and two round towers.

6.

Landscape, in which is seen a broad road, on which is a countryman driving an ass, while a female peasant is walking beside him on the left.

7.

Sea view: on the shore are three fishermen, near a canal: further in the distance on the left, three others are seen in a fishing boat.

8.

Sea view: four vessels are seen at sea; and on the shore in the foreground, are seven men, two of whom, on the right, hold harpoons.

9.

Sea view: various vessels in full sail, are seen bearing towards the left, under a fresh breeze.

10.

Sea view: sailors are employed in unloading a cargo from a vessel, while another sailor is seen adjusting the tackle: to the left, at sea, is a ship under sail.

11.

A sea storm: three ships are seen in distress; and towards the left are high rocks.

12.

Moonlight view of the ocean: on the shore are three persons near a fire; and on the sea, in a boat, two sailors are seen, one of whom holds a lantern in his right hand.

13.

The morning after the storm: five persons appear to have survived the destruction; they are standing on the shore, and near them are three dead bodies, and parts of the wreck. To the left, in the background, near a large rock, is a wrecked vessel; and to the right, in the distance, are three other ships.

Width of each print 7 inches, height $3\frac{1}{8}$ inches.

This set is numbered from 1 to 13 in the margin on the left of each subject, except in the first, where the number appears on the right.

Bartsch, who had never been able to meet with this set, states his ignorance even of their existence, except from the sale catalogue of *Marcus*, *pa. 468, No. 2294.—Peintre Graveur, Vol. v. pa. 143.*

JAN BOTH,

and his brother *Andrew*, were the sons and scholars of a painter on glass at *Utrecht*, who placed them with *Abraham Bloemart*. When young, they went together to *Italy*, where *Jan* studied the works of *Claude Lorraine*, and *Andrew* attached himself to the manner of *Peter de Laer*: the one painted landscapes, which the other enriched with figures and cattle; and such was the unity of this process, that it is impossible to discover their pictures thus painted, to be by two different artists, though *Jan*, in truth, was the better painter.

These two brothers, always happy and united, were returning home one night at *Venice*, from a party, when *Andrew* fell into a canal and was drowned. *Jan*, heart-broken, disgusted with *Italy*, and desolate, returned to *Utrecht*, where he soon after died, in 1650, at the age of 40.

LANDSCAPES—A SET OF FOUR PRINTS, OF AN UPRIGHT FORM,
VIZ. :—

996. VIEW BETWEEN BOLOGNA AND FLORENCE.

In the middle of a hilly landscape, clothed with trees, a female is seen sitting sideways on a mule, preceded by another mule, and followed by a man with his dog: near them to the left, are several high trees. The ground towards the front forms the bank of a brook, which appears at the lower extremity on the right: to the left, in the distance, is a large mountain. At the top, on the right, is written—*Both, fe.*

This view is taken at a spot called *Aqua Negro*, in the road between *Bologna* and *Florence*.—*Bartsch, Vol. v. pa. 205, No. 1.*

Impression before the address of *Matham*, which usually follows the name of the artist.

997. VIEW BETWEEN ANCONA AND SINIGAGLIA.

On the right are steep rocks, at the bottom of which is a sea-port, with a light-house. In the centre of the subject, a beggar, seen nearly from be-

hind, is standing close to another, who is sitting by the side of a high road, on which is seen a wagon, drawn by two oxen. This view is taken between *Ancona* and *Sinigaglia*, looking towards the *Adriatic*. *Bartsch*, No. 2.

Impression before any writing.

998. LANDSCAPE.

A great tree is seen in the centre of the print, extending to the top: it is near a pool. Beyond, a man is seen driving an ox, preceded by a peasant, riding on an ass: in the distance are two others, with a pack-horse. The road on which they appear, is skirted on both sides with trees and bushes, and to the left are barren mountains, extending into the distance. On the right, at top, is written, *Both, fe.* It does not appear from what spot this view was taken. *Bartsch*, No. 3.

Impression before the address of *Matham*.

999. VIEW NEAR ANCONA.

This subject represents a mountainous country, with a chain of rocks on the left, along the side of which is a road, descending to the foreground. Two mules, one following the other, loaded with small barrels, are on the road. At a little distance to the left, are the mule-driver and his dog: on the same side, at the top, is written—*Both, fe.* The view is taken near *Ancona*, at a place called *Rocca Aquatico*.—*Bartsch*, No. 4.

Impression before the address of *Matham*.

The earliest impressions noticed by *Bartsch*, of this set, are those with the address of *Matham*: this address was subsequently erased.

LANDSCAPES—A SET OF SIX PRINTS, OF AN OBLONG FORM, viz.—

1000. VIEW OF THE PONTE MOLLE OVER THE TIBER.

The bridge extends from the left to the middle of the print; and at each of its extremities is a tower in ruins. Close by the bank, near the centre, are a barge and a boat, loaded with casks; and to the right, a man, in a cloak, is ordering three sailors to carry some large barrels and a portmanteau, placed on the shore. Two loaded mules are seen coming from the bridge.—*Bartsch*, No. 5.

Impression before any writing, and in which the sky and the river are much less finished, and many other parts of the whole print less worked upon than in the succeeding impression. In this state it is not noticed by *Bartsch*.

1001. Finished impression, but before the name of *Both*.

1002. VIEW IN THE APPIAN WAY.

Towards the centre of the foreground, on a bank of the *Tiber*, a boy, seen from behind, is holding the bridle of a mule, loaded with two small casks: he is speaking to a peasant on the right, while the mule-driver, towards the left, is stooping to adjust his shoe. Further to the right are children playing; in the background is seen an inn, and nearer to the margin, the remains of an ancient tomb. *Bartsch*, No. 6.

Impression before the name of *Both*.

1003. VIEW OF THE TIBER IN THE CAMPAGNA OF ROME.

On the bank of the river, stands a gentleman, near a lady on horseback. They appear to be waiting to cross the river in a ferry-boat, which has just touched the shore, and from which the passengers are preparing to land: in the boat are seen two well-dressed persons, and a peasant with an ox. Towards the foreground, on the left, a countryman is holding the horse of the gentleman who stands on the shore; and in the distance on the river's bank, is a town, near a mountain. *Bartsch*, No. 7.

Impression, in which a portion of the river is scarcely shadowed; in which other parts are altogether unshaded, and the whole plate is less worked upon than in the subsequent impressions.

1004. Finished impression; but before the name of *Both*.

1005. VIEW NEAR TIVOLI.

To the left, on an ascent in the background, are several of the buildings of *Tivoli*, and towards the middle, in the foreground, two cows are seen on the banks of the *Teverone*: near them a peasant is seated, talking to a man in a cloak, standing before him. *Bartsch*, No. 8.

Impression before the name of *Both*.

1006. VIEW OF THE TIBER, NEAR MOUNT SORACTE.

The river extends from the left, at the bottom of the subject, into the extreme distance, flowing at the foot of the mountain. In the foreground to the right, three fishermen are seen dragging a net, in the presence of two

men on horseback, and one on foot: quite to the right, near a bush, is a man preparing to load a mule. *Bartsch*, No. 9.

Impression before the name of *Both*.

1007. VIEW OF A CASCADE IN SULMONE.

On the right is a chain of steep rocks, from one of which falls a river, which forms the cascade: over the torrent is a wooden bridge, on which are seen a man, a woman, and two mules, and to the left a man on another mule, riding towards the bridge. This cascade is about 20 miles from *Tivoli*. *Bartsch*, No. 10.

Impression before the name of *Both*.

1008. GROUP FROM THE SECOND LANDSCAPE OF THIS SET.

This group consists of the muleteer, the peasant, the mule, and the boy holding the mule's bridle: it is in a reversed direction. To the right, on a wall, is the date 1638. This little subject is not noticed by *Bartsch*.—Width $3\frac{1}{4}$ inches, height $2\frac{3}{4}$ inches.

The work of *Both* here described, is from the collections of *M. van Leyden* and the *Count de Fries*.

NICHOLAS BERGHEM.



ERGHEM, whose paintings and etchings are alike among the most delightful of the works of art, was born at *Haerlem* in 1624. He was the pupil of his father *Peter Klaaze*, a painter of mean abilities, but he studied successively in the schools of *Jan van Goyen*, *N. Moojaert*, *Peter Grebber*, and *J. B. Weenix*, all of whom he has left at an unmeasurable distance, in the exquisite productions of his pencil. The same spirit and taste which render his pictures so attractive, are the ornaments of his delightful etchings.

Berghem, at a very early period, acquired an astonishing reputation, and was as industrious as he was successful. His industry, however, is by some attributed to the teasing avarice of his wife, who pocketed his gains to the last farthing, whenever they came within her grasp. It appears, however, that her ostensible, and perhaps too her real motive, was to cure his notorious extravagance. In spite of all her precautions, he spent a large sum in collecting prints and drawings. He died in 1683.

1009. LANDSCAPE, WITH CATTLE.

The cattle are drinking at a brook near the ruins of an ancient building, while a female peasant is washing her feet, and talking to a man close beside her: a subject called *The Drinking Cow*; dated 1683. *Bartsch*, Vol. v. pa. 253, No. 1.

First impression, in which the name of *Berghem*, and the date in the left corner at bottom, are etched only.

1010. LANDSCAPE WITH THREE COWS.

In the foreground are three cows; to the right is a cluster of trees, and the distance represents a mountainous country. In the foreground, near the cows, appears the trunk of a large tree. *Bartsch*, No. 3.

Impression before the name of *Berghem*; in which the trunk of the tree in the foreground is almost unshaded, and the parts about it are very clear: the whole plate is of a brilliant effect; and in this state it was unknown to *Bartsch*.

1011. Impression (according to *Bartsch* the first) more worked upon throughout, particularly in the foreground; but the mountain to the left, and that beyond it, are scarcely shaded, and the cloud above the cluster of trees is only a light outline: it is also before the name of *Berghem*.

1012. Impression, (according to *Bartsch* the second,) before the name of *Berghem*. The two mountains, and the cloud above the cluster of trees, are lightly shaded with the dry point, and the herbage in the foreground in front of the cow seen in full face, is made lighter, to imitate the impression here first described.

1013. Impression (the fourth described by *Bartsch*), with the name of *Berghem*, with an additional cloud, and with other work.

1014. LANDSCAPE.

This beautiful print represents a woody scene. In the foreground, on an eminence, are a man on horseback, and one on foot; the latter is playing

on the bagpipes: the subject is called *The Bagpiper*, and the print is chiefly executed with the dry point. No. 4.

Impression before the name of *Berghem*.

The foregoing specimens are chefs-d'œuvre of the artist.

1015. A GOAT'S HEAD.

The front of the face of the animal is much in shadow. This print, which is without name or date, is called *The rare Goat's Head*, and is copied by *Bartsch*.—No. 22.

CORNELIUS DUSART,

or *du Sart*, was born at *Haerlem* in 1665. He was the scholar of *Adrian Ostade*, and though decidedly his inferior, was the best of his pupils. His subjects are nearly the same as those of his master, and have great truth and character without elegance. His etchings are from his own designs, and are mixed with the burin and the dry point. He engraved likewise in mezzotinto; but some of his works in this kind are not easily distinguishable, when his name is omitted, from those of *Gole* his publisher, who engraved a great deal in the same manner, after his designs. *Dusart* died suddenly in 1704.

1016. A SHOEMAKER'S SHOP.

A man is endeavouring to fit a female peasant with shoes, while another is reaching down a great variety from a shelf: a subject called “*De Vermaarde Schoemaaker*,” (*The famous Shoemaker*.) *Bartsch*, Vol. v. pa. 474, No. 14.

Proof before any writing; less worked upon in every part, but of a clear effect.

1017. Impression with the inscription, and with the address of *J. Gole*.

1018. THE TAVERN REVEL.

A man seated, is playing on the fiddle; before him, among numerous figures, is a fat peasant, with a high cap, dancing with his hands on his hips: dated 1685. In the margin is an inscription, commencing, “*Rusticus ex animo*,” &c. *Bartsch*, No. 15.

Impression prior to the mezzotinto ground, which appears in the ordinary state of the plate.

1019. THE VILLAGE FAIR;

a composition of numerous figures, dancing, tumbling, and merry-making, in front of an alehouse: the principal etching by *Dusart*: dated 1685.—*Bartsch*, No. 16.

1020. THE LOTTERY OF GROTTENBROECK.

In this subject, a trumpeter is announcing a prize, accompanied by a man, holding in one hand a sealed letter, and in the other a teakettle; engraved in mezzotinto. *Bartsch*, No. 40. Proof before any writing.



ENGRAVERS

OF THE

FRENCH SCHOOL.



JÉAN DUVET,
CALLED
THE MASTER OF THE UNICORN,



AS a goldsmith at *Langres*, in *France*: he was born in 1485, and appears to have practised engraving until a very advanced age. In many of his prints he has introduced the representation of an unicorn, from which circumstance his usual appellation is derived. The singular execution of his prints, gives them an air of antiquity greater than they really possess; and several writers are led to suppose, from their peculiarity, that he engraved on a metal less hard than copper.

1021. SAINT JOHN THE EVANGELIST IN A CAULDRON OF BOILING OIL.

The *Saint* is undergoing this torture in the presence of the emperor *Domitian*, who is seated on a throne to the right. The name of the artist is near the middle of the left side ; and near the lower margin, on the right, is a latin inscription, stating that *St. John*, miraculously delivered from this cruelly devised martyrdom, was banished to the *Isle of Patmos*, where he wrote his book of *Revelations*. This print is arched at top. *Bartsch*, Vol. vii. pa. 512, No. 36. *Zani*, E. M. Part 2, Vol. ix. pa. 304.

Zani mentions this piece as one of a set of subjects from the *Revelations*. The set he alludes to, consists of 24 prints, but it does not include that just described.

1022. THE APOTHEOSIS OF HENRY II. KING OF FRANCE.

The monarch is standing, sword in hand, between an angel, who holds a shield with the arms of *France*, and a genius with an extended banner. Above the monarch's head is the letter *H*. This print, which is also arched at top, is without the engraver's name.—*Bartsch*, No. 45.

NOÉ, OR NOËL GARNIER.

This artist, who, to the prejudice of the claims of the preceding master, has been considered by *Heinecken* and others, as the earliest French engraver, appears to have been born about 1520. His design and execution are gothic in the extreme, and very defective. He seems, from the peculiar character of his productions, to have been a goldsmith, but of a more dry mechanical talent than *Duvet*. Besides the *Alphabet*, the description of some of the letters of which follow, there are forty-eight plates, and one or two other pieces attributed to him; but all the accounts of himself and his works are meagre and confused, and his engravings, of which there is no detail given to us, are of great rarity.

1024. THE LETTER I.

Each side is occupied by scroll work. The centre, which forms the letter, appears to be composed of a sort of trellis, with twisted ends, extending both at the top and at the bottom of the subject, nearly to each of the extremities. A naked man is standing on the base of the letter, grasping the

body of another man, also naked, who is placed astride on his left shoulder, and whose extended hands grasp the scroll work at the top. The subject is perhaps intended to represent *Hercules* and *Anteus*.

1025. THE LETTER K.

On an arabesque of fantastic flowers, sits a naked boy; and on the left, above his head, stands another naked child, holding a vine stem with the left hand, and pointing to a bunch of grapes with the right: these two figures form the upright part of the letter. Opposite, on the extreme point, at top, is a bird with extended wings and open beak, to whom the uppermost boy has pointed out the grapes.

1026. THE LETTER L.

On a scroll work, which forms the horizontal part of the letter at bottom on the left, stands a soldier, with extended legs, and a sword in the right hand: he is looking up, in the act of defending himself from another soldier, whom he grasps round the hips with his left. This last person hangs from the top of the letter by his left hand, and is about to strike at the figure below with his sword: these two men form the upright part of the letter. On the right, at the bottom, a naked female reclines on the horizontal part, and grasps the returning end with her left hand, while gazing at the combat: in the centre is a fancy flower.

1027. THE LETTER M.

The centre of this letter is formed of the Tree of Life, round which the serpent is twisted, the upper part of the tempter represents a naked female, with singular claws, and the lower part a monster, terminating in the serpent's tail. This figure is turned towards *Eve*, who stands on the right side of the letter, while *Adam* is seen on the left: the spaces are filled with flowers.

1028. THE LETTER N.

On the left, a naked boy is sitting on a dolphin. Another boy above, with wings, holds the top of the letter with his right hand, and the dolphin's tail with his left, while his right foot is placed on the right hand of the boy below: the opposite side of the letter is formed of three birds on scroll work; namely, a cock at the top, an owl in the middle, and a crane below. The centre is filled with fantastic fruit.

1029. THE LETTER O.

On the left side of this letter, which is formed of scroll work, stands a

man in a long robe, with a hat and square cut head of hair, supporting himself by a part of the letter. On the right is a female, who wears a flat head dress, and a robe with immense sleeves, holding a scroll work sceptre with both hands.

1030. THE LETTER P.

The outline of this letter in the lower part, consists of a rope or cord. To the left on this cord, which he holds with the left hand, stands a man, in a slashed dress; a cudgel is thrown over his right shoulder, and he is defending himself from another man above, who holds with his left hand the extremity of a curved sword, extended by a figure opposite, while, with his right, he strikes at the man below. The person who holds the curved sword stands with both feet on the right shoulder of a man in a slashed dress, whose right leg is fastened to the cord held by the figure first described: the centre is filled by an imaginary flower. At the bottom the name of the artist is thus written—"Noe G."

1031. THE LETTER Q.

The centre of this letter is also filled with an imaginary flower, and its outline is formed by scroll work. In the centre at the top, is a cherub's head; and on the left stands a man, with a cap and a close dress, playing on the pipe and tabor. On the opposite side is a young female, with a close head dress, and a robe with hanging sleeves; her hands are crossed over her breast, while in the left she holds a flower: these persons are probably *Maid Marian* and the *Piper* of the ancient *Morris dance*. On the left, at bottom, is a small scroll, with the letters "Noe. G."

1032. THE LETTER S.

This letter is chiefly formed of two chimerical serpents, and from the top, a boy is seen flying with outstretched arms from the scroll. A naked female is reclining across the chimerical beast in the centre, and on the lower extremity of the letter, to the left, where it ends in a sort of webbed fin, is seen a naked boy.

1033. THE LETTER T.

The centre is filled with an imaginary fruit, and the curving outline of the letter is formed of leafless branches. On the left, round the bend at bottom, is a boy, with one wing on his breast, and another on his back, holding by the leg a large chimerical bird above him with his left hand, and by the tail feathers with the right. Above, is another boy, holding the bird's

wing with his right hand, and pointing with his left. On the right side, at bottom, is an old bearded warrior, with an upraised club in his right hand, and a shield in the other, above whose head appears a naked female, with arms stretched to the top of the letter, as if extended on a cross.

1034. THE LETTER V.

The centre is filled with an imaginary fruit. On the left, half way up the letter, *Bathsheba* is sitting on a square cistern, by way of bath, quite naked, holding her long hair with her left hand, in front, and applying an enormous small-tooth comb to the top of her head with the other. On the right is seen *King David*, at the top of a small battlemented building, in shape and proportion like the stand used for Punch's puppet show ; he wears his crown, and holds his sceptre. Immediately below is a servant or a courtier, holding in his right hand a cap, like a porringer, and looking up at the king, who is issuing his commands respecting the lady. The servant is on the ground at the bottom of the tower, and the king at the top ; but the latter could readily touch his servant's back, by extending his arm.

These pieces are most barbarously designed ; but they are very decided, and are finished with some care, like the productions of a goldsmith. The backgrounds of the letters themselves, are cross-hatched in various directions, but the whole of each plate, beyond the immediate letter, is covered with horizontal strokes only.

A fac-simile of the letter Q forms the head-piece to the *French School*.

UNKNOWN ARTIST,
CALLED
THE MASTER OF THE CRAB.

This master is so called from the circumstance of many of his prints being marked with the figure of a crab.

1035. THE ANNUNCIATION.

On the right of the print, the *Virgin* is seated, holding in her left hand an open book, and raising her right to welcome the angel *Gabriel*, who is seen towards the left, holding a sceptre. The background is an apartment, with magnificent columns. The *Holy Ghost* is seen above, near the centre. This, though one of the artist's best works, is without the mark. *Bartsch, Vol. vii.*
pa. 527, No. 1.

1036. THE NATIVITY OF OUR LORD.

The *Virgin* is seen in front, half-length, her hands joined, in the act of adoring the infant *Jesus*, who lies before her, in a square manger of stone, in a ruined building with pillars. *St. Joseph* is seen on the right, and three angels are on the left. This print, though likewise a capital performance of the artist, is also without the mark. *Bartsch*, No. 3.

1037. THE PURIFICATION OF THE VIRGIN.

The greater part of the subject represents the interior of the Temple, the architecture of which is Roman. The *Virgin* appears kneeling at the altar, near the high priest, who is holding the infant *Jesus*; on the other side of the altar are several persons: *St. Joseph* is the nearest figure, with a cap, in the foreground, and a man is standing near a pillar of the portico, to the left of which the *Virgin* is again represented as arriving with a crowd. The mark is on the right, at bottom. *Bartsch*, No. 4.

1038. THE SAVIOUR CROWNED WITH THORNS.

The *Redeemer* is represented half-length, turned towards the left, but the head, crowned with thorns and surrounded by a singular glory, which fills all the background, is turned a little to the right. Our *Lord's* hands are tied, and the reed is placed in his right hand, while a robe hangs loosely from his left shoulder: the mark is at the bottom on the right. This specimen, which is delicately and elaborately finished, has escaped the notice of *Bartsch*. Height 5 inches, width $3\frac{3}{4}$ inches.

JACQUES CALLOT.



ALLOT was born at *Nancy*, in 1593: he was the son of a herald at arms of *Lorraine*. His parents were noble, and intended him for far other pursuits than engraving, but his great love for that art induced him to leave his father's house at the age of twelve; and being destitute of all pecuniary resources, he accompanied a troop of gypsies to *Florence*. Twice he made his escape to *Italy*, and was forcibly brought back by his parents, who, at length, from his importunities, consented to let him return there, and he accordingly, the

third time, went in the suite of a gentleman sent by the *Pope* to the *Duke of Lorraine*.

When he arrived at *Rome*, he studied drawing under *Giulio Parigi*, and on leaving him proceeded to learn engraving of *Phillipe Thomassin*. *Callot*, however, it appears, unfortunately became enamoured of his master's wife, and was very properly dismissed by his employer. From *Rome* he went to *Florence*, where he designed and executed his best works. He was warmly patronized at this period by *Cosmo the 2nd, Grand Duke of Tuscany*; and at the death of that nobleman, he returned to *Nancy*, where he met with another protector in *Henry Duke of Lorraine*.

At *Nancy* he married, but had no family. His reputation increasing, *Elizabeth Clara Eugenia, Governess of the Low Countries*, invited him to *Brussels* to draw and engrave the siege of *Breda*.

In 1628 he went to *Paris*, by command of *Louis XIII.* to engrave the sieges of *Rochelle* and the *Isle of Rhé*, which he executed admirably. It is told to his honour, that he refused the positive and reiterated commands of the king and his minister to engrave the siege of *Nancy*, his native city, which had been conquered in 1631. The king, pleased with his patriotism, offered him a handsome pension, which he rejected.

During the troubles in *Lorraine*, he had resolved to retire with his wife to *Florence*; but he was seized with an illness which prevented his removal, and died in 1635, at the age of 42.

Callot has executed a number of engravings, almost surpassing belief. He used the hard varnish on his plates, which soon after his time was abandoned from its inconvenience.

1039. THE TEMPTATION OF SAINT ANTHONY.

This eccentric production is dedicated to *Monsieur Phelipeaux de la Vrilliere*: whose arms are at the bottom, with verses; it is dated 1635.

Impression, with the smaller number of rosettes in the arms of *La Vrilliere*.

1040. PANDORA.

She has just alighted on the earth with the fatal box: above, is seen the assembly of the gods on *Olympus*, and in the midst *Jupiter* on his eagle. This is a very small subject.

Impression, before the thunderbolt in the hand of *Jupiter*.

1041. THE FAIR AT GONDRECOURT;

called also *The Little Fair*, or, *The Players at Bowls*: it represents a village

festival, where a great tree is particularly remarkable. Impression before the name of *Callot* was engraved on the plate: it is here written by the artist.

1042. THE STAG HUNT.

This is a large oblong print of great effect, and with numerous figures.

Impression before the address of *Silvestre*, and in which the small boar chace in the background is distinctly visible.

1043—1060. THE MISERIES AND MISFORTUNES OF WAR.

A series of eighteen prints, and among the most esteemed of the works of *Callot*.

Proofs (the title excepted,) before the verses usually at the bottom of each plate, and before the numbers.

1061. THE GREAT FAIR OF FLORENCE.

The subject represents a festival held near the church of the *Madonna del Imprunetta*, about seven miles from the city. This is an impression from the first plate executed at *Florence*: to the right, in the margin, are the words "*in Firenza*." *Callot* repeated the subject, and published it at *Nancy*, which address distinguishes the second plate.

1062. THE FAN.

In this subject is represented a grand fire work at *Florence*, on the *Arno*, in 1619, at a festival given by the Weavers and Dyers of the city, who were held in great consideration; and it is accordingly inscribed with the burlesque title of "*Battaglia del Ré Tessi e del Ré Tinta*:" from being in the shape of a fan mount, it is usually known by the name of *The Fan*. It has been repeatedly copied.

1063. THE PUNISHMENTS.

This print represents the punishment of various criminals in the great square at *Florence*, witnessed by crowds of spectators. It is a chef d'œuvre of *Callot*; admirable from the exquisite grouping and management of the numerous minute figures. Underneath are verses, and above the subject is this inscription, "*Supplicium scæleri frænum*."

CLAUDE GELEE,

CALLED

CLAUDE LORRAINE,

was born at the castle of *Chamagne*, in *Lorraine*, in 1600, and died at *Rome* in 1682. His parents, who were poor persons, put him to school, but as he learned nothing there, they apprenticed him to a pastry cook. He had the misfortune to lose his parents at the age of twelve, and in consequence left his country with some of his companions, went to *Rome*, and hired himself to *Agostino Tassi*, a landscape painter, and a scholar of *Paul Brill*. In this situation he attended to his master's horse, was his cook, and mixed his colours. He contrived, however, to take lessons in painting, but his progress was slow, for he possessed only a common-place understanding.

By unremitting attention, and a continual study of nature, he became one of the greatest landscape painters. He also painted sea-pieces and architecture; but being totally ignorant of the human figure, he was indebted to *Swanevelt* and others, for the greater part of those which we find in his pictures.

His etchings, though full of merit, are by means so abundant in talent, as we should expect from so great a master.

1064. LANDSCAPE.

A river is seen, extending the whole breadth of the print; to the left is a shepherd, leaning on his stick; and before him, in the river, are five cows and a goat—three of the cows are drinking. To the right are high hills, and on the top of the nearest is a large residence.

1065. LANDSCAPE.

A shepherd is seated near a young female, who is pointing out some object to him; near them is a drove of cattle going towards a river on the right.

Impression with a city seen among the trees to the right, and before the name of the artist.

1066. Impression in which the city is effaced, mountains are substituted, and the name of the artist is added.

1067. LANDSCAPE.

This piece represents a river, on the banks of which a male and a female peasant are dancing ; and to the right two goats are butting : in the distance is a water-mill.

1068. LANDSCAPE.]

Near the middle of the print, on the rising bank of a river, a man is seated near a great tree, speaking to a female on his right hand, also seated : her back only is seen, and she is raising her head to listen. Three cows, and as many goats, are going towards the river, while other goats are seen more in front : on the right is another large tree. Two boats are on the river, and a chain of mountains and the sea are visible, beyond a promontory. To the left are some steep rocks, and on the nearest of them the ruins of a castle. In the margin on the right, is inscribed, in reversed characters, “*Claudius Gelee, fecit, Romæ, 1651,*” and on the left are also traces of the name. Width $7\frac{5}{8}$, height $5\frac{5}{8}$. This print has not before been described. It is a modern impression, from a plate by *Claude*, which does not appear to have been previously printed. A reduced copy of it will be found opposite to the present page.

CLAUDE MELLAN.

This engraver was born at *Abbeville*, in 1601, and died at *Paris* in 1688. When very young he went to the latter city, where he was instructed in the elements of his art. From thence he went to *Italy*, and finding his countryman *Vouet* at *Rome*, he placed himself under his tuition, and painted in the style of his master ; but he abandoned painting for engraving, which he practised assiduously, and chiefly after his own designs. His outline is pure, and his style easy and graceful ; but he adopted the extravagant fancy of rendering his subjects with single ranges of lines, instead of crossing the strokes : the effect, particularly in the print of our *Saviour's Face*, is truly surprising, considering the mode of execution, but the example is not to be imitated, unless with equal skill.

1069. THE MAGDALEN IN PENITENCE.

She is reclining in a grotto on a mat : the flesh is executed in the dotted manner.

Proof before any writing.



Portia M. Sc.

1070. TITLE PAGE, OR FRONTISPICE,

to a satirical work, intituled, “*Les moqueurs moqués.*” It represents several satyrs, one of whom is seated on a globe, bearing the inscription, “*SIC SE RIDENDUM DAT DERISIONIBUS ORBIS.*”—*Huber and Rost, Vol. vii. pa. 118, No. 22.*

PIERRE LOMBART

was born at *Paris* about 1612. He frequented the school of *Vouet*, but it does not appear from whom he learnt to engrave. After making considerable proficiency in his art, he came to *London*, where he was much employed by booksellers, and engraved his twelve celebrated half-length portraits, called *The Countesses of Van Dyck*. He returned to *Paris*, and died about 1675.

1071. PORTRAIT OF THE COUNTESS OF CASTLEHAVEN.

She is represented half-length, standing, holding the right hand to her breast, and her robe with the left: engraved after *Van Dyck*. This is one of the set of *The Twelve Countesses of Van Dyck*.

Finished proof before any writing, with the autograph of *Lombart*.

FRANCOIS DE POILLY.

This artist was born at *Abbeville* in 1622, and died at *Paris* in 1693. His father was a goldsmith, who, after instructing him in the general principles of drawing, sent him to *Paris*, to study engraving under *Daret*. His design is pure, and his engravings, which are clear and brilliant, though somewhat cold, are in great esteem. After remaining seven years at *Rome*, he returned to *Paris*, where he resided during the rest of his life.

1072. THE HOLY FAMILY IN A LANDSCAPE.

The infant *Jesus* is standing on a cradle. This subject is called, *La vierge au berceau*,” and is engraved from a celebrated picture by *Raffaelle*.

Impression, with a single line of inscription.

GERARD EDELINCK.

This great ornament to the *French School* of engraving, to which, although not a native of *France*, he justly belongs, was born at *Antwerp*, in 1627, and died at *Paris* in 1707. He was the scholar of *Cornelius Galle*. By the invitation of *Colbert*, he went to *Paris* in 1665, where he was warmly admired. He was a man of great modesty, had a very humble opinion of his own talents, and thought highly of any favour which he received.

When the court, charmed with his print of the *Holy Family*, after *Raffaelle*, desired to know what recompense would gratify him, he simply requested to be made *churchwarden of his parish*.

Watelet observes, that his execution, at once bold, yet finished, gives a profound feeling of colour: that he is more perfect than *Bolswert* or *Pontius*, without being less picturesque; and that he never produced a work of mediocrity: all is warm, and his heads are living.

1073. PORTRAIT OF NATHANAEL DILGERUS,

Lutheran preacher, with a large beard: one of the distinguished productions of the engraver: dated 1683.

1074. PORTRAIT OF MARTIN VAN DEN BOGAERT OR DESJARDINS,

sculptor to the *King of France*; after *Hyacinthe Rigaud*: a chef d'œuvre.

Proof before any writing, and before the cross lines on the curtain to the right, but otherwise finished.

1075. HOLY FAMILY:

After the celebrated picture by *Raffaelle*, in the cabinet of the *King of France*.

Impression before the arms of *Colbert*.

ROBERT NANTEUIL

was born at *Rheims*, in 1630, and died at *Paris*, in 1678. His master was *Nicholas Regnesson*, who married his sister. He received a good education, and was so devoted to the arts that he engraved his own thesis in philosophy.

He was eminently successful in taking likenesses, and is no doubt entitled to rank in the highest class of portrait engravers. His work affords occasionally great variety, and the hair of his portraits is expressed admirably, without that fastidious nicety which afterwards led *Masson* astray.

1076. PORTRAIT OF JEAN LORET.

This *Jean Loret*, who was “*de Carenton, en Basse Normandie*,” as appears by the inscription, was apparently a shrewd caustic fellow, as the verses under the print would imply: he was an advocate, and also editor of the “*Gazette Burlesque*.”

1077. PORTRAIT OF POMPONNE DE BELLIEVRE.

President of the Parliament: after *Charles Le Brun*: a chef d’œuvre.

1078. PORTRAIT OF HENRI DE LA TOUR D’AUVERGNE, VISCOMTE DE TURENNE.

The portrait of this celebrated hero, is nearly the size of life; and is inscribed “*Nanteuil, ad vivum delt. 1665*.”

1079. PORTRAIT OF FRANÇOIS LE MOTHE LE VAYER.

This portrait is of considerable beauty; it is also inscribed “*Nanteuil, ad vivum delt. et sculpsit, 1661*.

ANTOINE MASSON

was born in the *Orléannois* in 1635, and died at *Paris* in 1700. He went to the latter city when young, and was at first an armourer and engraver of sword blades, which gave him great practice with the burin. Like *Nanteuil*, he possessed the talent of painting portraits, which he afterwards engraved, and in which the effect of color is admirable. It is to be regretted that he was capricious in his works, aiming often to produce singular effects by means more wonderful than agreeable.

1080. PORTRAIT OF MARIN CUREAU,

Physician to the king, engraved after *Mignard*, in 1665. Impression before the cross lines on the face.

1081. PORTRAIT OF GUILLAUME DE BRISACIER,

Secrétaire des Commandemens de la Reine, engraved after *N. Mignard*, in 1664: a print called “*The grey-headed Man*,” from the admirable execution of the grey hair. The character of *Brisacier* is to be found in *Grammont’s Memoirs*: his intellect seems to have been questionable.

Proof before the letters.

1082. PORTRAIT OF THE COMTE D’HARCOURT.

This portrait, which is a three-quarter length, is called the “*Cadet à la Perle*,” on account of the pearl which hangs from the warrior’s left ear: engraved after *N. Mignard*.

Impression, before the number 4 in the left-hand margin near the top.

SEBASTIEN LE CLERC

was born at *Metz* in 1637, and died at *Paris* in 1714. He was attached to the arts from an early period, and was instructed by his father. Under the advice of *Le Brun*, he devoted himself to engraving, and was patronized by *Colbert*, who gave him an apartment in the *Gobelins*, and a pension. *Le Clerc* was likewise engineer, architect, mathematician, and professor of perspective in the *Royal Academy of Paris*.

1083. THE ENTRY OF ALEXANDER THE GREAT INTO BABYLON.

This piece was designed by *Le Clerc*, and dedicated to the *Duke of Orleans*, who, finding fault with the artist for shewing the head of *Alexander* in profile only, it was altered by the artist after a few impressions were taken. This is the first impression, with the head of the hero in profile.

JEAN LOUIS ROULLET

was born at *Arles* in 1645, and died at *Paris* in 1699. He was instructed by *Jean L’enfant*, and afterwards spent some years in the school of *François de Poilly*, whom he fully equalled. He went to *Italy*, where he remained

about ten years, and acquired the friendship of *Carlo Maratti*, and other eminent painters. *Rouillet* may be deemed a very successful engraver, after the greatest masters.

1084. THE MARIES LAMENTING OVER THE DEAD BODY OF OUR LORD : after the celebrated picture by *Annibale Carrache*. Impression before the inscription in the margin.

PIERRE IMBERT DREVET.

Drevet was born at *Paris* in 1697, and died there in 1739. He was instructed in drawing and engraving by his father, and his talents for the latter were so precocious, at the age of twelve, as to surpass those of many of the most eminent of his predecessors ; for he then produced a print, which, in some respects, places even the work of consummate artists at a distance.

Levesque observes that “ it is possible to engrave in a bolder and more picturesque style ; but in the finished and exquisite manner, it would be scarcely possible to surpass him.—His portrait of *Bossuet* comprehends all that is admirable in his art.”

1085. PORTRAIT OF BENIGNUS BOSSUET, BISHOP OF MEAUX.

The bishop is represented whole-length, in his robes, standing, with his hand on a book : the print is engraved after a picture by *Rigaud*. On the back of one of the volumes on the floor, is written “ *Peint par H. Rigaud*,” and on a label hanging from the leaves of another, “ *Gravé par P. Drevet, fils.*” It is the chef d’œuvre of the engraver.—Impression, with a strong light on the top of the arm chair, which was afterwards removed : this state of the plate is very early. Dots were subsequently added at the end of the artist’s name, for every complete hundred of impressions taken.

1086. PORTRAIT OF THE DUCHESS OF ORLEANS.

This is a bust in an oval, engraved in 1723 as a frontispiece to her funeral oration.

JEAN GEORGES WILLE.

Wille was born at *Königsberg*, in 1715, and came to *Paris* in 1736, where he originally followed the business of an armourer, but abandoned it for en-

graving. While at *Strasbourg*, on his road to *Paris*, he met with *Schmidt*, and these kindred spirits formed a friendship which death alone interrupted.

On his first arrival in the French metropolis, *Wille* was so reduced in circumstances, that he was forced to accept a very mean situation at a watch-maker's, which however he soon quitted, and again betook himself to his first employment, at a gunsmith's; but finding his inclination to engraving insurmountably strong, he abandoned himself wholly to it, and commenced with portraits, which he executed for *Odieuvre*, the printseller.

Hyacinthe Rigaud soon discovered and encouraged his talents, and assisted him with his purse and advice. These benefits, *Wille*, when he became celebrated, always remembered with gratitude, and himself pursued the same generous conduct towards the young artists of his time.—He died at *Paris*, in 1808.

1087. PORTRAIT OF TYCHO HOFFEMAN, OR OFFEMAN :

engraved after *L. Tocqué*, in 1745; without *Hoffeman's* name. Finished proof before any writing.

1087*. Impression before the numerous alterations, with the latin inscription “ *En tibi me sculptum, &c.*;” and with the artists' names only traced :—that of the painter on the left, and that of Wille on the right.*

1088. SŒUR DE LA BONNE FEMME DE NORMANDIE :

after *Pierre Alexandre Wille*. Finished proof before any writing.

1089. LE JEUNE JOUEUR D'INSTRUMENT :

after *Godfrey Schalcken*, engraved in 1762. Finished proof, before any writing.

1090. LA MENAGERE HOLLANDOISE :

engraved after *Gerard Douw*, in 1757: finished proof, before any writing.

1091. LA TRICOTEUSE HOLLANDOISE :

engraved after *Francis Mieris*, in 1767: a similar proof.

* Of this print *Bartsch*, in his *Kupferstichkunde*, Vol. II. page 292, notices four variations with the letters; but there are five.—In the *first*, the artists' names are only traced: this *Bartsch* does not mention.—In the *second*, these names are strongly engraved.—In the *third*, the same names are placed along the centre, and the others are erased.—In the *fourth*, the *Latin* inscription is effaced, and, instead, is a *Danish* inscription, beginning, “ *Tycho de Hefman, Assessor*,” &c.—In the *fifth*, instead of the *Danish* inscription, are six *English* lines, beginning, “ *Few know my face*,” and ending, “ *at last undone* :” the artists' names are as in the *first*.

1092. LES MUSICIENS AMBULANS :

engraved after *C.W.E. Dietrich*, in 1764 : a similar proof.

1093. L'INSTRUCTION PATERNELLE :

engraved after *G. Terburgh* : finished proof, before any writing ; before the arms, and before the border ; in which state the effect is truly brilliant and harmonious. This print is a splendid work of art.

MODERN ENGRAVERS OF THE FRENCH SCHOOL.

JEAN JACQUES DE BOISSIEU

was born at *Lyons* in 1736, and died in 1810. Passionately attached to the arts, and having the means of indulging his taste, he devoted himself to painting and engraving, though his friends designed him for the law. At the age of 24, he went to *Paris*, where he formed a friendship with *Vernet*, *Greuze*, and other artists of talent. He returned to *Lyons*, intending to apply himself to engraving ; but a journey to *Italy*, with *Monsieur de la Rochefoucauld*, hindered this.—He arrived, however, once more in his native place, and his health not permitting him to continue painting, he practised engraving only, and acquired a well deserved reputation by his admirable prints.

1094. COOPERS IN A WINE CELLAR.

This piece is of a most admirable effect, in the style of *Rembrandt* : it is a large plate ; but *Boissieu* has engraved a similar subject of a smaller size, called *The Little Coopers*, to distinguish it from the preceding.—Impression before the asterisk in the margin at bottom, which was added in many of *Boissieu's* plates, after the early impressions.

1095. LANDSCAPE.

View of a river and a bridge in a woody scene : a subject called *The Great Bridge*. This impression is the pure etching, and before the sky was introduced.

1096. LANDSCAPE.

To the right is a wood, in which is seen a sportsman, with his fowling-piece on his shoulder, walking towards the middle of the print: engraved after *Wynants*, and dated in 1805: a large plate.—Impression on India paper.

1097. LANDSCAPE;

companion to the last. It is the view of a river, extending along the whole print, and ornamented with cattle: after *Ruysdael*. Impression on India paper.

JEAN GUILLAUME BALVAY BERVIC,
OR BARVEZ,

was born at *Paris* in 1756, and died there in 182 . He was the scholar of *J. G. Wille*, and was received in the *Royal Academy of Paris* in 1784. He was also a member of the *Institute*, and *Chevalier of the Legion of Honor*.

1098. PORTRAIT OF DEIJANIRA:

after the celebrated picture by *Guido*, in the *Musée Royal*. Finished proof on India paper, before the inscription, and with the artists' names only.

ALEXANDRE PIERRE TARDIEU

was born at *Paris* in 1756, and is now residing there. He was a scholar of *Chevillet* and *J. G. Wille*.

1099. SAINT MICHAEL OVERCOMING LUCIFER:

engraved after the celebrated picture by *Raffaelle*, in the *Musée*. Finished proof before any writing.

AUGUSTIN LOUIS BOUCHER DESNOYERS

was born at *Paris* in 1799, and is now living there. He was instructed in drawing by *Lethiers*, and in engraving by *Alexandre Tardieu*. *Desnoyers* is a member of the *Institute*, and of the *Academies of Vienna and Geneva*, and is undoubtedly an artist of first-rate ability.

1100. HOLY FAMILY ;

in a rocky cavern ; after *Lio. da Vinci* : a subject called *La Vierge au rochers*. Finished proof before any writing, the names of the artists excepted.

1101. HOLY FAMILY ;

in a garden ; after the celebrated picture by *Raffaelle* : a subject called *La belle Jardinière*. Finished proof on India paper, marked by *Desnoyers* as the only impression selected by himself.

1102. PORTRAIT OF THE EMPEROR NAPOLEON,

represented whole length, in his robes ; after *Gerard*. Finished proof before any writing, and before the eagle in the margin at bottom.

FREDERIC LIGNON,

living at *Paris* in 1825.

1103. PORTRAIT OF MADEMOISELLE MARS, ACTRESS ;

after *Gerard*. Proof before the wreaths, before any writing, and before the shading of the border, but otherwise finished.

JACQUES. P. DE FREY.

This artist was born at *Amsterdam* about 1770, and is living at *Paris*. Although labouring under a paralysis of the right hand, as *Monsieur Duchesne* informs us, he engraved many plates, with success, for the *Musée*; but his infirmities increasing, he was forced to abandon his employment, and seek refuge in an hospital.

1104. THE PRESENTATION OF JESUS IN THE TEMPLE ;

after *Rembrandt* : an etching of great effect. Finished proof on India paper, before the letters.

JOSEPH THEODORE RICHOMME

was born at *Paris* in 1786, and was residing there in 1825. There have been few engravers of more splendid talent.

1105. THE TRIUMPH OF GALATHEA :

after the well-known picture by *Raffaelle*. Finished proof, with open letters.



ENGRAVERS

OF THE

ENGLISH SCHOOL.

M M



—nec me mea fallit Imago:

G. H. H. Hawthorne Del. & sc.

ENGRAVERS OF THE ENGLISH SCHOOL.

JOHN PAYNE.



AYNE was the scholar of the celebrated *Simon Passe*, and was considered by *Walpole* as “the first Englishman who distinguished himself by the graver.” He is reported to have been idle and neglectful, and to have died in poverty before the age of forty, in consequence of his indolence, though recommended to *King Charles*. He is well spoken of by *Evelyn* in his *Sculptura*, and eulogized by *T. Rawlins*, in 1648, as then lately dead, in an epitaph mentioned by *Walpole*. He is celebrated by *Evelyn* for his large print, three feet long, of the great ship, the *Royal Sovereign*, built by *Phineas Pett* in 1637, and for the head of *Dr. Alabaster*: Other particulars of him are unknown.

1106. PORTRAIT OF WILLIAM ALABASTER, D.D.

This portrait is in an oval, inscribed—"corn Johnfs," (*Cornelius Jansen*) pinxit—"John Payne sculpsit:" with an inscription round the oval, "Gulielmus Alabaster, anno ætatis sueæ LXVI. studii arcanae theologiae 33." This print is *Payne's* chef d'œuvre.

WILLIAM FAITHORNE.



ROM *Walpole's* life of this eminent man we learn that he was born in *London*, but in what year is not certain. He was instructed by *Peake*, an engraver and printseller, with whom *Walpole* tells us he worked three or four years before the breaking out of the civil war, and he accompanied his master into the king's service. Being made prisoner at *Basing-house*, he was brought to *London*, and confined in *Aldersgate*, where he practised his profession. After much solicitation he was released, and permitted to retire to *France*, where he was patronized by the *Abbé de Marolles*.

About the year 1650, *Faithorne* returned to *England*, and married the sister of the notorious *Captain Cround*, by whom he had two sons and a daughter. He set up a new shop at the sign of the *Ship*, near *Temple-bar*, where he followed his art, sold prints and books, and engraved for the book-sellers. Some time after, in 1680, he retired to a more private life, in *Printing-house-yard*, *Blackfriars*, still continuing to engrave, but chiefly to paint from the life in crayons. *Walpole* adds that the misfortunes of his son *William* broke his spirits, though he was a robust and vigorous man, and he died of a lingering consumption in 1691.

1107. PORTRAIT OF JOHN PORDAGE,*

Divine: in an oval. It is one of *Faithorne's* fine vigorous prints.

* This odd mortal was chief of the *Behmenists*; and, as *Granger* tells us, preacher of *St. Lawrence*, *Reading*, and afterwards *Rector of Bradfield*, in *Berkshire*.

He was a man of the acutest sight and smell; since, it appears, that he had the faculty, by those means, of detecting good and bad spirits; in which he was, to the full, as remarkable as the blind lady

1108. PORTRAIT OF ROBERT BAYFIELD,

Doctor of Physic, in a large hat: it is a small print, in an oval, and is dated 1654: underneath are four verses, beginning, “*Th’numbratrick shape,*” &c. It is one of the most delicate of *Faithorne’s* works.

Impression, before the address of *Sprat*.

1109. PORTRAIT OF THOMAS HOBBS,

Philosopher: in an oval, round which is this inscription, “*En quam modice habitat Philosophia,*” and below are his name and age.

Impression, in which his name is erroneously written “*Hoops.*”

1110. PORTRAIT OF FRANCIS ROUS,

Provost of Eton College, in an oval: he wears a very large hat: underneath is an inscription, beginning, “*Adam the first this image claims.*”

1111. PORTRAIT OF JOHN VISCOUNT MORDAUNT;

in an oval border, composed of the armorial bearings of his family and alliances: at the bottom are his titles in *Italian*. It is a lovely chef d’œuvre of the engraver.

1112. PORTRAIT OF CHARLES II. KING OF ENGLAND,*

in a border, round which is written, “*Honi soit qui mal y pense :*” it is a print of a very rich and splendid effect.

First impression, with the verses at the bottom, “*The second Charles,*” &c.

1113. PORTRAIT OF MARGARET SMITH,

widow of *Thomas Cary*, and wife of *Sir Edward Herbert*. This print, which is after a picture by *Van Dyck*, is a chef d’œuvre, and perhaps the most pleasing and satisfactory of the artist’s works.—Finished proof before any writing. Only another impression in this state is known to exist: it is in the *Royal Library at Paris*.

of recent celebrity, who could distinguish colours through her nose: it does not appear, however, that either of these parties could see further into a mill-stone than others.

Pordage says, that “*his house was infested, for above a month, with evil spirits,*” and that once “*he had a conflict with a fiery dragon, which filled a large room.*” He was, in fact, a *Spiritual Quixote*, and kept in his family one *Everard*, a sort of *Sancho Panza*, or *Behmenist squire*, who, like the real *Sancho*, seems, according to *Granger*, to have made game of his master.

* There is little doubt of the truth of this monarch’s observation, “*that if he was like his portrait by Riley, he was a devilish ugly fellow.*” No picture of him, however flattering, can be termed handsome; but it is to be questioned whether, in fidelity, any representation of him can exceed this by *Faithorne*,

1114. PORTRAIT,

in an oval, of a gentleman with flowing hair, dressed in a habit with slashed sleeves, and a cloak, which he holds with both hands; he has a falling band with tassels, and a sword belt. On the right is a shield of arms, bearing *a chevron gules, on a field argent, between three unicorns rampant azure*. On a pillar to the left, is written, “Æt. Sue, 24,” and at the bottom is the following inscription, “*Nec me mea fallit Imago—Guli. Faithorne, de. et fe.*” It is considered to be unique, and is from the collections of *Mariette*, *Sir J. W. Lake*, and *Sir Mark Sykes*.

It appears, from a careful search in the *Heralds' College*, that the arms are those of *Rogers of Devonshire*. A very accurate fac-simile forms the head-piece to the *English School*.

DAVID LOGGAN.

This artist was born at *Dantzick* about 1635. He is said, according to *Walpole*, to have been instructed by *Simon Passe* in *Denmark*, and as he passed through *Holland*, by *Hondius*. He came to *England*, and worked for the two *Universities*, in delineating their buildings. At *Oxford* his reputation was partly acquired by his well-known print of *Mother Louse*, and *Dryden* has noticed him in the second canto of his *Art of Poetry*. He married a lady of a good family, left one son, and died in *London* in 1593. *Blooteling* and *Valck* came with him to *England*.

1115. THOMAS CRANMER, ARCHBISHOP OF CANTERBURY.

This print was engraved from a picture by *Holbein*, for *Thoroton's History of Nottingham*, at the expence of *William Cartwright*. The portrait, which is in an oval, is without the engraver's name: at the bottom, in the ordinary impressions, are his arms, and in a margin below, is a Latin account of the plate being engraved at the expence of *Cartwright*.*

Proof before any writing, and before the arms.

on which he has most successfully bestowed all his ability. The plate was intended for a book, and was afterwards materially altered—the verses were removed, and arms substituted; then the plate was cut down, and used for deeds and public instruments, till it ceased to resemble humanity.

* *Granger* and *Bromley* make two prints of *Cranmer* out of this: one as in *Thoroton's* book; the other as published at the expence of *Cartwright*.

1116. PORTRAIT OF ROBERT STAFFORD, ESQUIRE.

This portrait is in an oval, round which, in the ordinary impressions, is written,—“*Robertus Stafford de Bradfield, in comitatu Berks, Armiger.*” He is represented with flowing hair, dressed in a robe, and with a laced cravat: underneath are his arms, and some Latin lines commending the elegance of his person. The portrait is a chef d’œuvre of *Loggan*, but the party represented does not seem to merit the fulsome compliments of the times so liberally bestowed upon him. *Bradfield*, his estate, is the same place of which *Pordage*, noticed in this catalogue, was the rector.—Proof before any writing.

WILLIAM HOGARTH.



Hogarth's talent, by a very ludicrous sketch he made on his nail of an alehouse quarrel.

At the expiration of his apprenticeship, he entered the *Academy in St. Martin's-lane*, and studied drawing from the life, in which, as *Walpole* observes, he never attained any excellence. He began business about 1720, as an engraver of arms, shop-bills, and book-plates, but no symptoms of genius were discoverable in these.

In 1730, he married the only daughter of *Sir James Thornhill*; a stolen match, to which *Sir James* was only reconciled by seeing the pictures of the *Harlot's Progress*, just then begun. Soon after this, having summer lodgings at *South Lambeth*, he became intimate with *Mr. Tyers*, the proprietor of *Vauxhall Gardens*, and, in consequence, was induced to embellish these gardens with paintings, some which he executed himself. In 1733 and

It is to the honor of Britain that this great painter of the passions and their effects, whose works are so well known and appreciated, was born in *London*, in 1698. He was apprenticed to an engraver of arms on plate, one *Ellis Gamble*, who lived near *Snow Hill*; but *Walpole* tells us, that before his time was out, “he felt the impulse of genius,” and that “it directed him to painting.” A laughable instance, related by *Nichols*, first displayed

1735 his genius became conspicuously known from his “*Harlot’s and Rake’s Progresses*,” and in 1745, he acquired additional reputation by his “*Marriage à la mode*,” Shortly after this, he made an excursion to *France*, and was taken into custody at *Calais*, for sketching the gate there, but released on the promise of his landlord that he should return to *England*.

About 1757, his brother in law, *Mr. Thornhill*, resigned the place of *King’s Serjeant Painter* in favor of *Hogarth*. In 1762 his celebrated quarrel took place with *Wilkes*, in which it is very generally admitted that *Hogarth* gave the first offence: if he did so, he was justly punished for it, as he came off quite crippled from the contest.

During this year, it was that *Hogarth’s* health materially declined, and continued to do so till 1764. He was conveyed from *Chiswick* to *Leicester Fields*, on the 25th of October, and died rather suddenly on the following day.

1117—1122. THE HARLOT’S PROGRESS—A SET OF SIX PRINTS.

Impressions before all the alterations in the subjects.*

THE RAKE’S PROGRESS—A SET OF EIGHT PRINTS.

This set, which is likewise before all the alterations in the subjects, contains also the following variations of priority: viz.

1123. PLATE I.—THE MISER’S APARTMENT.

This has the address, “*Invented, painted, engraved, and published by William Hogarth*” afterwards altered to, “*Invented, painted and engraved by William Hogarth, and published, &c.*”

1124. PLATE II.—THE RAKE’S LEVEE.

This plate has the word “*Horlot*” for “*Harlot*” in the verses at bottom.

1125. PLATE III.—THE BROTHEL.

The publication date is the “24th June,” which was afterwards altered to the “25th.”

* As these alterations in the subjects are so well known, and are described in *Nichols’ Anecdotes of Hogarth*, they are not repeated here.

1126. PLATE VI.—THE GAMING-HOUSE.

This is before the words, “*Sold at y^e Golden Head in Leicester Fields, Lon^{don}.*”

1127. PLATE VII.—THE PRISON.

This is before the number of the plate: with the word “*Horros*” instead of “*Horrors*” in the last line but two of the verses; before the words *Garnish Money* in the book held by the jailor; before the plate was filled up to the left-hand margin: the writing, which appears on the paper under the “*Scheme for paying the National Debt*,” is scarcely traced.

1128—1133. THE MARRIAGE A-LA-MODE—A SET OF SIX PLATES.

Impressions before all the alterations in the subjects.

1134. STROLLING ACTRESSES DRESSING IN A BARN.

Dated 1758. “*Painted, engraved, and published by William Hogarth.*”

Impression before the alterations in the play-bill, and in the head-dress of the actress greasing her hair, &c.

1135. THE MARCH TO FINCHLEY.

This subject represents the departure of the *Guards* for *Scotland*, in 1748.—Impression published on the 30th of December (Sunday), and afterwards altered to the 31st: called “*the Sunday print.*”

1136. THE COCK PIT.

“*Designed and engraved by W. Hogarth: published in 1759.*

FOUR PRINTS OF AN ELECTION, viz.

1137. PLATE I.—THE ELECTION DINNER;

published in 1755. Proof before any writing: probably unique.

It may be interesting to point out in what this proof differs from the first lettered impression; though the variations are few:—

The oval over the stag’s horns is not at all filled in with dark shadow:—

the left arm of the woman swearing the child, has several unshaded places; and the lower part of the napkin held by the boy making the punch, is much less worked upon. *Hogarth* has slightly tinted the lemons, for an experimental effect, probably to keep down the masses of white, which a little predominate. This proof is of a most brilliant colour.

1138. Impression before all the alterations which were made in what is described as the *second* state of the plate, and with the words “*Painted, and the whole engraved by William Hogarth.*”

1139. PLATE 2.—CANVASSING FOR VOTES;

engraved by *C. Grignion*: published in 1757. An impression of the etching only.

1140. Proof before any writing.

1141. First lettered impression; before the retouch.

1142. PLATE 3.—POLLING;

engraved by *Hogarth* and *Le Care*: published in 1758.

First lettered impression; before the militia bill, in the maimed voter's pocket.

1143. PLATE 4.—CHAIRING THE MEMBERS;

engraved by *Hogarth* and *Aveline*: published in 1758.

First lettered impression, before all the alterations.

THOMAS MAJOR.

Thomas Major was born in *London*, in 1719. He was directly descended, as appears from a pedigree compiled by *Mr. White*, of *Selborne*, from that *Richard Major*, of *Hursley*, whose daughter was married to the *Protector*, *Richard Cromwell*. *Major* went to *Paris* to study engraving under *Le Bas*, and acquired great proficiency. Being there with *Wilton* the statuary, during the memorable battle of *Culloden*, it was determined to imprison the English as reprisals for the capture of an Irish regiment in the service of France. *Wilton* being more alert or earlier informed, escaped over the roof of the house where they lodged; but *Major* was taken, and humorously describes the pomp with which, a diminutive individual, about five feet high, he was conveyed by a troop of *gens-d'armes*, to the

Bastile. In this prison he remained about three months,—long enough to taste the pleasures of solitary confinement,—till the *Marquis d'Argenson*, the governor, finding him to be a man of talent, procured his release: *Major* afterwards engraved several of the *Marquis's* fine pictures. On his return to *England*, he was appointed engraver to the *Prince of Wales*, subsequently to the *King*, and die engraver to the *Stamp Office*. On the 24th of March, 1784, the Great Seal of England was stolen,—by whom it is not known,—and *Major* being sent for by the minister, offered to provide another in the shortest possible time. In twenty-four hours he furnished a perfect substitute of brass, and took it to the minister's levee: it was not, however, paid for till after his decease.

Major afterwards made a Great Seal of silver, which was in use till the union with Ireland. In 1792 the temporary seal of brass was returned to him, and was converted into a tea-urn, in which state it remains; and as it is seldom used, produces, perhaps less hot water than it would have done as a Great Seal.

Our artist was intimate with *Hogarth*, *Strange*, and all the men of talent of his day. There is a scarce portrait of him when young, engraved by himself from a French drawing. *Walpole* pays him a just compliment in the last page of his *Catalogue of Engravers in England*. He died in 1799, at the advanced age of eighty.

1144. LE MANEGE:

a chef d'œuvre of the engraver, from the celebrated picture in the possession of the *Marquis d'Argenson*, to whom it is dedicated.

1145. THE GOOD SHEPHERD:

a subject illustrating the *Prophecy of Isaiah*, chap. 40, v. 2, with the latin text “*Sicul pastor gregem suum pascet*,” engraved after *Murillo's* celebrated picture of the same subject, then in *Mr. Major's* possession, afterwards sold to the *Duchess of Bridgewater*. Published in 1772, and dedicated to the *Archbishop of York*.

SIR ROBERT STRANGE

was born in one of the *Orkney Islands*, in 1721. He was originally intended for the law, but his natural talents induced his friends to place him under the tuition of *Mr. Cooper of Edinburgh*, a drawing master. The civil wars in *Scotland* however, unfortunately interrupted his instruction ; and when tranquillity was restored, he came to *London*, and from thence visited *Paris* for improvement in engraving, in which he had already made considerable proficiency. On his arrival there, he became the pupil of *Le Bas*, and after profiting largely by that ingenious artist's advice, and his own industry, he returned to *London* in 1751, and devoted himself to the arduous branch of historical engraving.—In 1761 he visited *Italy*, in order to copy some of the most celebrated pictures of the ancient masters, with a view of engraving them, which he performed. He was a member of the *Academies of Rome, Bologna, Parma, and Paris*. In 1787 he was knighted, and died in 1792, universally esteemed.

1146. PORTRAIT OF KING CHARLES I,

whole length, on foot, in a landscape ; he is followed by a page : his horse, which is behind him, is held by *Lord Hamilton*. It is engraved after the picture by *Van Dyck*, belonging to the *King of France*, and is dated in 1782. Proof before any writing.

1147. PORTRAIT OF HENRIETTA MARIA,

Queen of Charles the Ist. : near her is the young *Prince of Wales*, afterwards *Charles the IIId*, and she holds in her arms the infant *James Duke of York* : on a table is her crown. This is engraved after the picture by *Van Dyck*, in the collection of the *King of England* : it is dated in 1784, and is a companion to the preceding.

Proof before any writing ; before a considerable alteration in the crown ; and before a necklace and cross of jewels, which, in the usual proofs, and in the ordinary impressions, appear to be hanging over the edge of the table.

WILLIAM WOOLLETT

was born at *Maidstone* in 1735. This great ornament of the *English school* of engraving, was instructed in the first principles of his art by *Tinney*, a man of no note: to his own extraordinary genius alone, can we attribute his excellence. He was alike successful in historical and landscape engraving, in both of which he has outstripped most of his countrymen, and has left behind him a reputation which time can never diminish. As a man, he was not less worthy of praise than as an artist, for he was modest and amiable; and so far from envying other engravers, that it is said he never censured their works, nor omitted to point out their merits. He bore with exemplary patience a dreadful and lingering disorder, and, to the great regret of all lovers of art, and to the unspeakable grief of his family, died in 1785.

1148. CELADON AND AMELIA :

after *Richard Wilson*.—Finished proof before the verses.

1149. CEYX AND ALCYONE :

after *Richard Wilson*, 1769: companion to the preceding.—Finished proof before the verses, and before the alteration in the name of *Alcyone*, which, in similar proofs, is spelt *Alcione*.

1150. APOLLO AND THE SEASONS :

after *Wilson*: engraved by *Woollett* and *Pouncy*, in 1777.—Finished proof, before any writing.

1151. CICERO AT HIS VILLA ;

walking with his brother *Quintus*, and his friend *Atticus*: after *Wilson*, 1778.—Finished proof, before the dedication.

1152. SOLITUDE :

a rich woody landscape: after *Wilson*; engraved by *Woollett* and *Ellis* in 1778: companion to the last.—Finished proof, before the dedication.

1153. APOLLO AND DIANA DESTROYING THE OFFSPRING OF NIOBE :

after *Wilson*: a chef d'œuvre of the painter and the engraver:—impression on India paper.

1154. PHAETON DEMANDING FROM APOLLO PERMISSION TO GUIDE THE
CHARIOT OF THE SUN :

after *Wilson*, 1765 : companion to the last :—finished proof, before any writing.

1155. LANDSCAPE,

with a cascade, and in the distance a city ; in the foreground to the right, is a figure reclining, speaking to one standing : the subject is called “*St. John and the Magdalen*,” and is engraved after *Annibale Carrache*.—Finished proof, before any writing.

1156. THE SPANISH POINTER,

engraved from a picture by *G. Stubbs*.—Finished proof before the inscription.

1157. THE FISHERY,

after *R. Wright*.—Finished proof, before the inscription, and on India paper.

1158. ROMAN RUINS.

This is also called “*The allegorical evening of the Roman Empire*” : it is after the celebrated picture by *Claude Lorraine*, then in the collection of the *Earl of Radnor*.

Proof before the arms, or any writing, and with the trials of the graver in the margin, but otherwise finished, some little work in the faces of the figures excepted.

=====

WILLIAM SHARP

was born in *London*, in 1746. He was instructed in drawing by *West*, and in engraving by *Bartolozzi*. He was a man of singular habits and opinions ; and in religion was a favorer or rather a follower of *Brothers*, the pretended prophet, whose portrait he has engraved, and of *Joanna Southcot* : he was much disappointed in the termination of the career of the latter.

Sharp died in 182 , and was buried at *Chiswick*. He was a member of the *Academies of Munich and Vienna*.

1159. LEAR, EDGAR, AND KENT, IN THE STORM :

From *Shakspeare's* tragedy of *King Lear*; after *B. West*. Engraved for *Boydell's* edition of the plays.

Finished proof with open letters.

THOMAS RANSOM.

Living in 1825.

1160. THE COURTSHIP OF DUNCAN GRAY :

After *David Wilkie*; a subject taken from the old *Scottish* ballad: this print is from a private plate.

Finished proof, before any writing.



MEMORANDUM
OF
THE COLLECTIONS

TO WHICH VARIOUS SPECIMENS DESCRIBED IN THE FOREGOING CATALOGUE
HAVE BELONGED.

<i>Nos.</i>	<i>Collections.</i>	<i>Nos.</i>	<i>Collections.</i>	<i>Nos.</i>	<i>Collections.</i>
1 and 2.	Storck, Sykes.	64.	Cosway, Sykes.	98.	Albrizzi.
3 to 5.	Albrizzi.	65.	Sykes.	99.	Mariette, Dijonval.
6 to 21.	Storek, Sykes.	66.	De Fries.	100.	De Fries.
22.	Santini.	69.	Sykes.	103.	Mariette, Sykes.
23, 24.	Storek, Sykes.	70.	Lloyd, Sykes.	104.	Van Pütten.
25 to 37.	Santini.	71, 72.	Lloyd.	105.	Dijonval.
38.	Albrizzi.	73.	Durand.	106.	Sykes.
39, 40.	Storek, Sykes.	74.	Sykes.	107.	Sykes, Ottley.
41.	Santini.	77, 78.	De Fries.	108.	Appiani.
42.	Seratti, Sykes.	79, 80.	Storck, Sykes.	109.	De Fries.
43 to 50.	Reville.	82.	Sykes.	110.	Mariette, De Fries.
51.	Riccardi, Lloyd, Sykes.	83.	Durand.	112.	Beckford.
52.	De Fries.	85.	Sykes.	113.	Mariette, Sykes.
53.	Lloyd, Sykes.	88.	Storck, Sykes.	114.	Sykes, Ottley.
54.	Sykes.	89.	Barnard, Sykes.	115.	Dimsdale.
55.	Lloyd.	90, 91.	Sykes.	116.	Van Pütten.
57.	Ottley.	92.	Mitchell.	117.	Sykes.
59.	Storck, Sykes.	93.	Lloyd.	120.	Sykes, Ottley.
60.	Sykes.	94.	Baker.	121, 122.	Sykes, De Fries.
61.	Durand.	95.	Fouquet.	125, 126.	{ De Fries.
62.	Sykes.	96.	De Fries.	128.	
		97.	Beckford.	129.	Sykes.

<i>Nos.</i>	<i>Collections.</i>	<i>Nos.</i>	<i>Collections.</i>	<i>Nos.</i>	<i>Collections.</i>
130.	Durand.	196 to 238.*	Allen aud DeFries.	433 to 439.	Guichardot.
131.	Dijonval.	226 to 229.	Praun, De Fries.	443.	Karcher
132.	De Fries.	230.	Storek, Sykes.	444.	Van Pütten.
135.	Guichardot.	231.	Cardinal Howard.	462.	Sykes.
136.	Durand.	232.	Dimsdale.	463.	Dimsdale.
136.	Ottley.	234.	Durand.	464.	Gulston.
138, 139.	Sykes.	235.	De Fries.	465.	Sykes.
140.	Lloyd.	237.	Dimsdale.	466.	Yates.
142.	De Fries.	239, 240.	Lloyd.	467 to 485.	Sykes.
143.	Lloyd.	243, 244.	De Fries.	491 to 495.	Van Pütten.
144, 146.	Sykes.	245, 246.	Lloyd.	496 to 498.	De Fries.
147.	Mariette, Van Pütten.	247.	Dc Fries.	501 to 503.	Van Pütten.
148, 149.	Dijonval.	248.	Praun, de Fries.	504 to 511.	Mariette, Basan.
152.	Mariette, Guichardot.	251 to 259.	De Fries.	513.	Van Pütten.
154.	Sykes.	260.	Cole, Lloyd.	516.	Barnard,
155, 156.	Guichardot.	261, 262.	Lloyd.	517.	Van Pütten.
157.	De Fries.	263.	Claussin.	518.	Dnrand.
158.	Guichardot.	264.	Dimsdale.	519.	Yates.
159, 160.	De Fries.	267.	Edwards.	520.	Barnard.
161.	Van Pütten.	271, 273.	Haring.	521.	Yates.
162.	Dijonval.	274.	Edwards.	523.	Van Pütten.
163.	Boissieu, Guichardot.	277 to 280.	Mariette, De Fries.	524.	Gevers.
164.	De Fries.	281.	De Fries.	525.	De Fries.
165.	Guichardot.	292.	Mariette.	526.	Musgrave, Sykes.
166.	De Fries.	311 to 320.	Dimsdale.	537.	1st, Barnard ; 2d, Seratti.
167.	Guichardot.	329.	Storek.	538.	1st, Pond, Iludson, Astley, Barnard, Beckford ;
170.	De Fries.	356, 357.	Mariette.	2.	Boissieu, Norblin
172.	Lock.	359, 360.	Storek.	541.	Edwards.
176 to 187.	Artaria, from Morghen.	362.	Cardinal Howard.	542.	Van Pütten.
190.	Belli.	377, 378.	Sykes.	545.	Gevers.
193.	Lloyd.	379 to 384.	Townley.	550.	Cracherode.
194, 195.	Dimsdale.	385.	Dijonval.	552.	Mariette, Guichardot.
		387.	Sykes.		
		394 to 431.	Barnard.		
		432.	Lloyd.		

<i>Nos.</i>	<i>Collections.</i>	<i>Nos.</i>	<i>Collections.</i>	<i>Nos.</i>	<i>Collections.</i>
553.	Van Pütten.	884 to 908.	De Fries.	1079.	Van Pütten.
554.	Claussin.	913 to 919.	Van den Bosch, De Fries.	1080.	Guichardot.
555.	Van Pütten.	920 to 939.	de Fries.	1081, 1083.	Van Pütten.
563.	Burgomaster Six.	941.	Morse.	1085.	De Fries.
564 to 566.	Dimsdale.	943 to 950.	De Fries.	1086.	Guichardot.
567.	Willet.	951 to 954.	Dijonval.	1087.	De Fries.
568.	Guichardot.	955 to 982.	De Fries.	1088.	Hall.
569.	Dijonval.	996 to 1008.	Van Leyden, De Fries.	1090.	Dimsdale.
570.	Gevers.	1009.	Dimsdale.	1092.	Van Pütten.
571.	Dijonval.	1010, 1011.	De Fries.	1093.	Wille.
576, 577.	Astley.	1012 to 1014.	Dimsdale.	1094.	Dimsdale.
578 to 585.	De Fries.	1021, 1022.	Dimsdale.	1096, 1097.	Dimsdale.
586 to 590.	Dimsdale.	1035, 1036.	De Fries.	1098.	Bervie's Sale.
591 to 622.	Boissieu, De Fries.	1039, 1040.	Dimsdale.	1101.	Dimsdale.
631.	De Fries.	1041.	Van Pütten.	1103.	Van Pütten.
632 to 641.	Claussin.	1042.	Dimsdale.	1107.	Sykes.
642 to 646.	Vincent.	1043 to 1060.	Dijonval.	1111.	Mariette, Sykes.
647 to 654.	Rigal, De Fries.	1062.	Morse.	1112.	Sykes.
656.	Van Leyden, De Fries.	1065.	Manini.	1113.	Musgrave, Sykes
659 to 773.	Ploos van Amstel, Mariette, &c.	1069, 1070.	Van Pütten.	1114.	Sir J. W. Lake, Mariette, Sykes.
774 to 785.	Guichardot.	1071.	Sykes, Ord.	1115.	Dijonval.
786 to 806.	Ottley, Baker, &c.	1072.	Mariette, Coulet	1116.	Ord.
807.	Baker.	1075.	Van Pütten.	1137.	Baker.
808 to 820.	Ottley, Baker, Blake, Woodhouse	1077.	Hall.	1139, 1140.	Baker.
821 to 883.	Ottley.	1078.	Mariette, Van Pütten.	1146.	Belli.
				1151, 1152.	De Fries.
				1154.	De Fries.
				1158.	Mrs. Nichols.

NOTE.

On the subject of *Breenbergh's* prints, the following are the remarks of a judicious friend, whose collection of etchings is pre-eminently select:—" The *Archduke Charles's* cabinet at *Vienna* contains a complete collection of the works of *Breenbergh*, as described by *Bartsch*. There is an additional etching (No. 29 of *Rigal's Catalogue*). The *Imperial Collection* there is very incomplete, and wants Nos. 2, 3, 24, 25, 26, 27. The *Collection in Paris* is equally imperfect, and wants Nos. 3, 24, 25, 26, 27, 28. A memorandum made at *Amsterdam*, does not enable me to state whether they want any print, but I think the collection is perfect, as it has the No. 29 of *Rigal*, and another undescribed etching, which is not noticed in any catalogue. *Bartsch* is mistaken in quoting from *Nyman's* sale, as he mentions only 24 prints; that number is contained in lot 20, and there is a second lot of 8, and amongst them the *Bak-Beer*. As the *Rigal* catalogue has been mentioned, it may be well to add, that No. 30 there described, is more like *P. de Laer*; and No. 31 and 32, by a very inferior hand, but possibly from *Breenbergh's* designs. I have a portrait certainly by himself, and another landscape, which much resembles his etchings: neither of these is, I believe, described, and I know of no other impression of either."

ERRATA, AND REMARKS.

Page 44, No. 75. There is an impression of this print in the *Royal Collection at Paris*; it is there called *Venus*.

Page 70, line 27. For " *Ludovico*," read " *Agostino*."

DESCRIPTION
OF THE
ILLUSTRATIONS OF THE CATALOGUE.

The *tail-piece to the Italian School*, representing *Raffaelle* correcting on the copper the outline of *Marc' Antonio's* plate of *Adam and Eve*, is a testimony of the friendship of **WILLIAM YOUNG OTTLEY, Esq.** by whom it is designed and engraved.

PAGE.	SUBJECTS.	ARTISTS.
	<i>The Frontispiece</i> is a fac-simile of an engraving by <i>Lionardo da Vinci</i> , presumed to be unique; it is copied by - - - - -	MR. HENRY HAYS.
	<i>The Vignette</i> in the <i>Title Page</i> represents <i>Protagenes</i> the Painter, discovered by <i>Demetrius</i> at the taking of <i>Rhodes</i> : it is designed on stone by - - - - -	HENRY WARREN, Esq.
	<i>The tail-piece to the Preface</i> , is designed and engraved by - - - - -	FRANK HOWARD, Esq.
	<i>The initial letter</i> of the <i>Introduction</i> , representing amateurs with a print folio - - - - -	DITTO.
	<i>The tail-piece to the Introduction</i> , representing the engraving from a painted portrait, compared with the picture and its original - - - - -	DITTO.
1.	<i>The head-piece to the Italian School</i> is a fac-simile from a print by <i>Giulio Campagnola</i> , and is engraved by - - - - -	MR. PERIAM.
7.	<i>The initial letter</i> of the <i>Italian School</i> , representing <i>Finiguerra</i> the goldsmith, chasing a vase, is designed and engraved by - - - - -	FRANK HOWARD, Esq.

PAGE.	SUBJECTS.	ARTISTS.
35.	The <i>initial letter</i> of the biography of <i>A. Mantegna</i> , part of <i>The Triumph of Julius Caesar</i> - - - - -	FRANK HOWARD, Esq.
39.	The <i>initial letter</i> of the biography of <i>Lionardo da Vinci</i> : a <i>Holy Family</i> - - - - -	DITTO.
50.	The <i>initial letter</i> of <i>Marc'Antonio's</i> biography, representing <i>Raffuelle</i> and <i>Marc'Antonio</i> , his engraver - - - - -	DITTO.
59.	The <i>initial letter</i> of the biography of <i>Giulio Bonasone</i> : a <i>Nymph and a Triton</i> - - - - -	DITTO.
65.	The <i>initial letter</i> of the biography of <i>Parmigianino</i> : <i>Apollo and Daphne</i> - - - - -	DITTO.
69.	The <i>initial letter</i> of the biography of <i>Agostino Carrache</i> : a <i>Dead Christ</i> - - - - -	DITTO.
85.	The <i>head-piece</i> to the <i>German School</i> , is a fac-simile of an anonymous print of <i>Two Rustics Wrestling</i> , and is copied by - - - - -	MR. PERIAM.
85.	The <i>initial letter</i> of the <i>Master of 1466</i> , representing the <i>Queen of Lybia and the Dragon</i> , is designed and engraved by - - - - -	FRANK HOWARD, Esq.
95.	The <i>initial letter</i> of the biography of <i>Schongauer</i> , representing a <i>Saint</i> - - - - -	DITTO.
106.	The <i>initial letter</i> representing <i>Albert Durer</i> engraving, is designed and etched by - - - - -	DITTO.
122.	The <i>initial letter</i> of <i>Hollar's</i> biography - - - - -	DITTO.
128.	The <i>tail-piece</i> to the <i>German School</i> , representing <i>Connoisseurs at a Print Sale</i> - - - - -	GEORGE CRUIKSHANK, Esq.
131.	The <i>head-piece</i> to the <i>Flemish & Dutch Schools</i> , the fac-simile of a rare etching by <i>Sachtleben</i> , is copied by - - - - -	MR. HENRY HAYS.
131.	The <i>initial letter</i> , the <i>Dog of Goltzius</i> , is designed and engraved by - - - - -	FRANK HOWARD, Esq.
139.	The <i>initial letter</i> of <i>Van Dyck's</i> biography: an equestrian portrait - - - - -	DITTO.
142.	The <i>initial letter</i> , representing <i>S. à Bolswert</i> engraving a picture by <i>Rubens</i> - - - - -	DITTO.
146.	The <i>initial letter</i> of <i>C. Visscher's</i> biography; <i>Visscher's Cat</i> - - - - -	DITTO.

PAGE.	SUBJECTS.	ARTISTS.
153.	The <i>initial letter</i> , representing <i>Rembrandt</i> etching -	FRANK HOWARD, Esq.
163.	The <i>initial letter</i> of <i>Paul Potter's</i> biography -	DITTO.
171.	The <i>initial letter</i> of <i>A. van de Velde's</i> biography -	DITTO.
175.	The <i>initial letter</i> of <i>Ostade's</i> biography ; <i>Peasants in an Alchouse</i> - - - -	DITTO.
190.	The <i>initial letter</i> of <i>Waterloo's</i> biography ; part of the <i>Landscape of Tobit</i> - - - -	DITTO.
210.	The <i>initial letter</i> of <i>Swanevelt's</i> biography - -	DITTO.
238.	The <i>initial letter</i> of <i>Berghem's</i> biography - -	DITTO.
241.	The <i>tail-piece</i> to the second part of the <i>Flemish and Dutch School</i> , representing <i>Connoisseurs at a Print Stall</i> -	GEORGE CRUIKSHANK, Esq.
245.	The <i>head-piece</i> to the <i>French School</i> is a fac-simile of the letter <i>Q</i> , part of an <i>Alphabet</i> by <i>Noé</i> or <i>Noel Garnier</i> , and is copied by - - - -	MR. SAWYER.
245.	The <i>initial letter</i> of <i>Duvet's</i> biography ; an allusion to the animal often represented in his prints - -	DITTO.
250.	The <i>initial letter</i> of <i>Callot's</i> biography ; <i>Callot</i> sketching a battle : designed and engraved by -	FRANK HOWARD, Esq.
254.	A <i>reduced copy</i> of a rare print by <i>Claude Lorraine</i> , engraved by - - - -	MR. PERIAM.
264.	The <i>tail-piece</i> to the <i>French School</i> , representing <i>Conniseurs in a Print Shop</i> - - -	GEORGE CRUIKSHANK, Esq.
267.	The <i>head-piece</i> to the <i>English School</i> , is a fac-simile of an unique portrait by <i>Faithorne</i> , and is copied by -	MR. SAWYER.
267.	The <i>initial letter</i> of <i>Payne's</i> biography, is a miniature copy of his portrait of <i>Dr. Alabaster</i> , engraved by - - - -	MR. W. B. TIPPIN.
268.	The <i>initial letter</i> of <i>Faithorne's</i> biography : <i>Faithorne</i> presenting his engraved portrait of <i>Charles the First</i> , to that monarch, designed and engraved by -	FRANK HOWARD, Esq.
271.	The <i>initial letter</i> of <i>Hogarth's</i> biography : part of his <i>Enraged Musician</i> - - - -	DITTO.
279.	The <i>tail-piece</i> to the <i>English School</i> , representing <i>The Print Room of the British Museum</i> - - -	GEORGE CRUIKSHANK, Esq.
	The <i>tail-piece</i> to the <i>Memorandum of Collections</i> -	FRANK HOWARD, Esq.

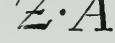
The tail-piece to the *Description of the Illustrations*, represents *A Battle of Engravers*. In the foreground Hogarth is engaging Masson; near them Balechou is attacking Woollett, and further in the distance Marc'Antonio is furiously contending with Albert Durer: all these engravers were rivals: aqua fortis bottles, print folios, graving tools, and other instruments of art, form the missiles of attack, and the means of defence. It is designed and engraved by GEORGE CRUIKSHANK, Esq.



ALPHABETICAL INDEX OF ENGRAVERS.

<i>Page</i>	<i>Page</i>
AGOSTINO VENEZIANO (See Veneziano)	
Aldegrever (Henry)	117
Altdorfer (Albert)	115
Altobello.....	41
Andrea (Zoan)	44
Anonymous Engravers, without Marks or Monograms.....	104
Artists unknown:	
— of the Anchor	103
— of the Mouse-trap (See Nadat)	
— of 1466	85
— of 1515	49
— of the Unicorn (See Duvet)	
— of the Die (See Die)	
— of the Shuttle (See Zwoll)	
— of the Crab	249
— of the Caduceus (See Barbary)	
— of the mark 	104
— without Name or Mark.....	104, 105
BALDINI (Baccio)	20
Barbary (Giacomo di)	45
Bartolozzi (Francesco)	77
Beham (Bartholomew)	115
Beham (Hans Sebald)	116
Berghem (Nicholas)	238
Bervic, or Barvez (Jean Guillaume).....	262
Biscaino (Bartolomeo)	76
Bloemart (Cornelius).....	145
Blooteling (Abraham)	149
Bocholt (Franz von)	93
Boissieu (Jean Jacques de)	261
Bol (Ferdinand).....	161
Bolswert (Boetius à).....	141
Bolswert (Scheltius à)	142
Bonasone (Giulio)	59
Both (Jan)	235
Botticello (Sandro)	28
Breenberg (Bartholomew)	226
Brescia (Giovanni Maria da).....	42
Brescia (Giovanni Antonio da).....	43
CADUCEUS (Master of the).....	45
Callot (Jacques)	250
Campagnola (Giulio)	46
Campagnola (Domenico)	47
Cantarini (Simone)	73
Caraglio (Giovanni Jacopo)	59
Carrache (Ludovico)	69
Carrache (Agostino)	69
Carrache (Annibale)	71
Castiglione (Giovanni Benedetto)	76

	<i>Page</i>		<i>Page</i>
Cesena (Pellegrini da)	16	Goudt (Henry)	143
Claude Lorrain (See Gelee)		Guido Reni.....	72
Clouet, or Clouvet (Peter)	148	HAMEEL (Alart du)	100
Cranach (Lucas)	111	Hogarth (William)	271
DELLA BELLA (Stefano)	73	Hollar (Weneslas)	122
Desnoyers (Aug. Louis Boucher)	262	Hopfer (David)	119
Die (Master of the)	61	Houbraken (Jacob)	150
Dietrich (Christian Wil. Ernest).....	125	JARDIN (Karl du)	165
Drevet (Pierre Imbert)	259	KRUG (Ludwig).....	113
Dueq (Jan le)	170	LAUTENSACK (Hans Sebald).....	120
Durer (Albert)	106	Le Clerc (Sebastien).....	258
Dusart (Cornelius)	240	Leyden (Lucas van)	109
Duvet (Jean).....	245	Lignon (Frederic)	263
Dyck (Anthony van).....	139	Livens (Jan)	162
EDELINCK (Gerard)	256	Loggan (David).....	270
Engravers, Anonymous (See Artists and Monograms)		Lombart (Pierre)	255
Everdingen (Aldert van)	200	Longhi (Giuseppe).....	80
FAITHORNE (William)	268	MAIR	100
Finiguerra (Maso)	18	Major (Thomas).....	274
Fogolino (Marcello)	37	Masters Unknown (see Artists)	
Francia (Iacimo)	49	Mantuano (see Ghisi)	
Frey (Jacques P. de)	263	Mantegna (Andrea)	35
GARNIER (Noé or Noel)	246	Marc'Antonio (see Raimondi)	
Gelee (Claude, called Lorraine)	253	Martin Schoen (see Schongauer)	
Ghein (James de)	139	Masson (Antoine)	257
Gherardo	33	Matham (James)	133
Ghisi (Giovanni Battista).....	62	Matsys (Cornelius)	120
Ghisi (Giorgio)	63	Mazzuola (Franceseo, called Parmegianino) ..	65
Ghisi (Adamo)	63	Mecken (Israel van)	96
Ghisi (Diana)	64	Meldolla (Andrea, called Schiavone) ..	66
Goltzius (Henry)	131	Mellan (Claude)	254
		Mocetto (Girolamo)	36

	<i>Page</i>		<i>Page</i>
Modena (Nicoletto da)	40	Montagna (Benedetto)	40
Monograms :		Morghen (Raffaelle)	78
 AC	100	Müller (Ferdinand)	126
 ETM	104	Müller (Jan)	134
 BM	103	Musis (Agostino di, see Veneziano)	
 BTR	103	NADAT, or the Master of the Mouse-trap	48
 BXS	93	Nanteuil (Robert)	256
 FB	121	Niello, Works of :	
 FVS	92	— on Silver	8
 FVB	93	— Impressions of, on Sulphur	9
 HL	114	— Impressions of, on Paper :	
 I.C	102	————— by Unknown Artists	11
 M3	101	————— by Pellegrini da Cesena ..	16
 PP	34	————— by Finiguerra	18
 TW	98	OSTADE (Adrian van)	175
 VW	102	PARMEGIANINO (See Mazzuola)	
 W	99	Passe (Crispin de)	135
 WY	91	Passe (William de)	136
 WFB	105	Passe (Simon de)	136
 ZA	44	Payne (John)	267
		Pencz (George)	118
		Pesaro (Simone da, see Cantarini)	
		Pilgrimstab (Hans Ulrie van)	111
		Podestá (Giovanni Andrea)	75
		Poilly (Francois de)	255
		Pollaiuolo (Antonio del)	32
		Pontius (Paul)	143
		Porto (Giovanni Battista del)	41
		Potter (Paul)	163
		RAIMONDI (Marc'Antonio)	50
		Ransom (Thomas)	279
		Ravenna (Mareo di)	58

<i>Page</i>	<i>Page</i>		
Rembrandt (Paul) van Rhyn	153	TARDIEU (Alexander Pierre)	262
Reni (Guido)	72	Teniers the Younger (David)	222
Reverdino (Cesare)	68		
Ribera (Giuseppe, called Spagnuioletto)	74	VALCK (Gerard)	150
Richomme (Joseph Theodore)	264	Van de Velde (Adrian)	171
Robetta	33	Van Dyck (Anthony)	139
Roghman (Roland)	223	Veneziano (Agostino)	56
Rosa (Salvator)	75	Vico (Enea)	61
Rota (Martino)	68	Vinci (Lionardo da)	39
Roulet (Jean Louis)	258	Visscher (Cornelius)	146
Ruysdael (Jacob)	174	Visscher (Jan)	148
SAFTLEVEN (Herman)	172	Volpato (Giovanni)	78
Sadeler (Jan)	138	Vorsterman (Lucas)	140
Saenredam (Jan)	133		
Schiavone (Andrea)—See Meldolla		WATERLOO (Anthony)	190
Schiavonetti (Ludovico)	80	Wenceslas d'Olmutz	98
Schmidt (George Frederick)	126	Wierx (Jerome)	137
Schongauer (Martin)	95	Wille (Jean Georges)	259
Sharp (William)	278	Wooden Block; unique specimens of early Printing from	1
Siegen (Ludwig von)	124	Woollett (William)	277
Solis (Virgil)	121	Wyck (Thomas)	225
Staaren (Dirick van)	113		
Stoss, or Stoltzhirs (Francis)	92	ZAGEL, or Zasinger, &c.	101
Strange (Robert)	276	Zeeman (Renier)	232
Suyderhoef (Jonas)	145	Zwoll, or the Master of the Shuttle	94
Swanevelt (Herman)	210		





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